TN Department of
Education

Grades 3-4 Literacy

Participant Manual

Tennessee Department of Education | 2016 Regional Educator Summit

Welcome, Participants!

We're excited to welcome you to this summer's **Regional Educator Summit**. We're impressed by your desire for professional learning and growth, and we hope you find this course productive and inspiring. As you engage in this training content over the next two days, we hope you make many connections to your own classroom practice. We look forward to hearing about the ways you implement this course content in the upcoming school year!

We are also proud to share that the content of this training was developed **by Tennessee educators, for Tennessee educators**. We believe it's important for professional development to be informed by current educators, who work in schools with students daily.

In particular, we'd like to thank the following educators who contributed to the creation and review of this content:

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- Melody Hobbs – Teacher, Lenoir City Schools
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- Sarah Beth Spray – South Central CORE Office
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Module 1: Read to be Ready

Module 2: Selecting High-Quality and Appropriately-Complex Texts for Read Aloud

Module 3: Planning Repeated Interactive Read Aloud Lessons

Module 4: Creating Text Sets that Build Knowledge and Vocabulary

Module 5: Fitting It All Together—Designing Your Literacy Block

Appendix

Module 1
Read to be Ready

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Module 1: Read to be Ready

Objectives
- Review the key messages and goals of the Read to be Ready campaign and reflect on Tennessee's current literacy landscape
- Preview the purpose and objectives of this training and how they connect to and extend past learning

Link to Tennessee Academic Standards

College and Career Readiness Anchor Standards for Reading: Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

TEAM Alignment
- Standards and Objectives
- Questioning
- Teacher Content Knowledge

The Read to Be Ready Campaign

On Feb. 17, 2016, Tennessee Education Commissioner Dr. Candice McQueen, Governor Bill Haslam, and First Lady Crissy Haslam launched the Read to be Ready Campaign. **The Read to be Ready Campaign unites stakeholders across Tennessee in the pursuit of one common, critical goal – by 2025, 75% of Tennessee third graders will read on grade level**. The campaign is driven by five key beliefs:

Early Literacy Matters	A strong start to reading directly impacts a child's long-term learning and life success. A good start in language and literacy development is a strong predictor of successful literacy achievement in the early grades, reports of fewer literacy difficulties as students move through their academic career, and preparation for lifelong learning. Early literacy activities shared with family members and caregivers are associated with students' sustained interest and engagement in reading and writing. When children enter school, teachers help students take their early experiences with language to the next level. Realizing the potential of all students to be successful literate learners is at the heart of productive early literacy instruction. A particularly powerful approach is coupling this expectation for student learning with instruction that provides explicit comprehension of texts at varying difficulty levels, meaningful conversations around text ideas, and knowledge and vocabulary building activities.
But, It's Never Too Late	With quality resources and support, even those students who are not reading on grade level can catch up. Instruction that is research-based and provided by expert educators can reduce students' reading difficulties and sustain successful reading progress across grades. Additionally, high-quality reading instruction can lead to equitable outcomes for historically underserved populations. Such instruction is differentiated, intensive, and individualized according to students' reading strengths and needs.

Reading is More than "Sounding Out" Words	Reading is thinking deeply about a text's meaning and how it builds knowledge of the world around us. Why would we read if not to learn about authors' ideas and enter new worlds that engage our imaginations, invite our questions, and advance our knowledge? While many students require explicit instruction in word learning skills, they also require explicit comprehension instruction and must develop skills and strategies for deriving meaning, analyzing the logic of argumentation, and generating conclusions and interpretations. If taught well, word learning and comprehension skills and strategies support each other to develop vocabulary, extend language, and enhance knowledge development.
Teachers are Critical	Educators must have a deep understanding of the art and science of literacy instruction in order to develop lifelong readers. Expert teachers know their students' capabilities and needs, and they routinely implement student-centered formative assessments to monitor progress. They provide carefully guided and mentored literacy instruction that engages students in authentic and purposeful reading, writing, listening, and speaking activities. They approach literacy instruction comprehensively, integrating English language arts throughout the curriculum, supporting students' connections across academic subjects, and building knowledge that is broad-based and useful for solving real-life problems.
It Takes a Community	Because our students do not just learn while they are in the classroom, everyone plays a key role in helping them grow into successful, lifelong learners, readers, and leaders. Parents, educators, businesses, and community members all hold a piece of the puzzle that, if completed, will make Tennessee a better place to live, work, and raise a family.

Discussion

Of the five Read to be Ready beliefs, which stands out most to you? Why?
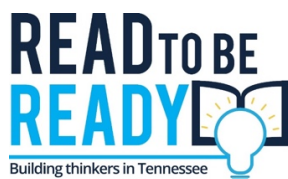
Learn more about the Ready to be Ready Campaign at www.tn.gov/readtobeready

Why Read to be Ready?

Tennessee has made tremendous gains in student academic performance over the past several years – except in reading. Despite educators' best efforts, reading skills in elementary school learners have failed to improve, and in some cases have even declined.

Overall, **less than half of our third and fourth graders are reading on grade level** based on state tests, and more rigorous national assessments suggest that only one-third of our fourth graders are proficient. **Achievement gaps are also striking**: only one-third of economically disadvantaged students and just one in every five of our students with disabilities achieve proficiency by the end of third grade. English learners are not advancing as quickly as their native-speaking peers. On top of that, too often students who start behind stay behind: state data tells us that three percent of students who test at Below Basic in third grade earn a score of Proficient by grade five.

Over the long term, national research shows that **children who are not reading proficiently by third grade are four times less likely to graduate** from high school by age 19. Dropping out of high school severely damages earning and job market appeal, and it impacts chances of leading a healthy and productive life, in addition to increasing odds of incarceration, poverty, and single parenting.
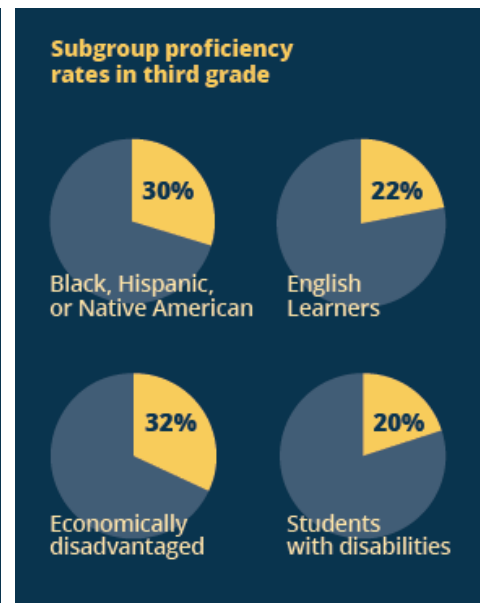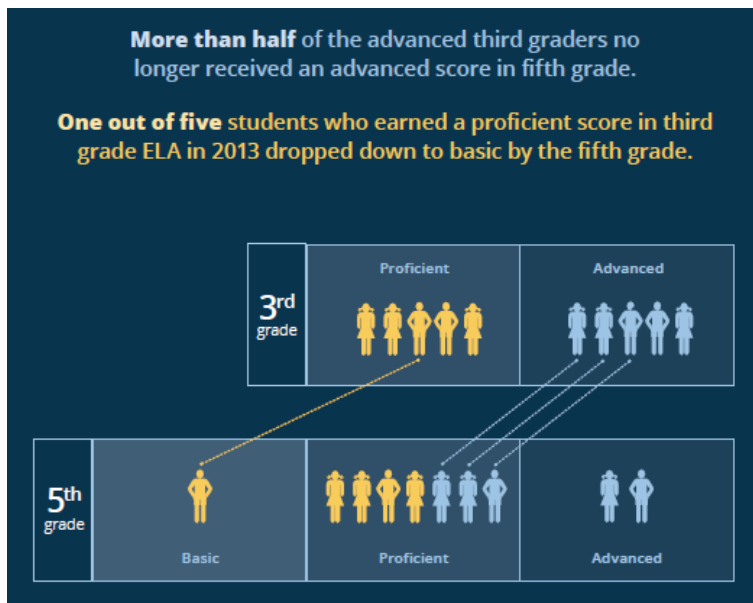
Why Read to be Ready? – Tennessee's Literacy Landscape

The Tennessee Department of Education partnered with an external research group to conduct a literacy landscape study. The research group observed 112 elementary classrooms across ten different districts that represent the geographic, demographic, and achievement diversity of our state. Below are some findings from their study. As you look through the findings, please record your thoughts and questions.

> *Note: The Tennessee Department of Education is proud of the growth we've seen in classrooms. We know it takes time to learn and implement new standards, and it also takes time to make changes to our classroom practice. We want to be transparent about the growth we're seeing in classrooms, and we're excited to partner with you as we all continue to learn more about what it takes to fully implement our state's academic standards.*

Texts Used in Reading Comprehension Lessons

46%

48%
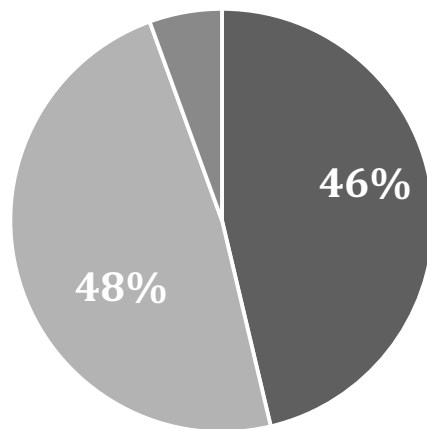
■ Literary   ■ Informational   ■ Both literary and informational

Texts Used in Reading Comprehension Lessons

Texts are at or above the complexity level expected for the grade level and time of year.
- 57% Yes
- 43% No

Texts are worthy of student time and attention; they exhibit exceptional craft and thought and/or provide useful information.
- 52% Yes
- 48% No

■ Yes ■ No
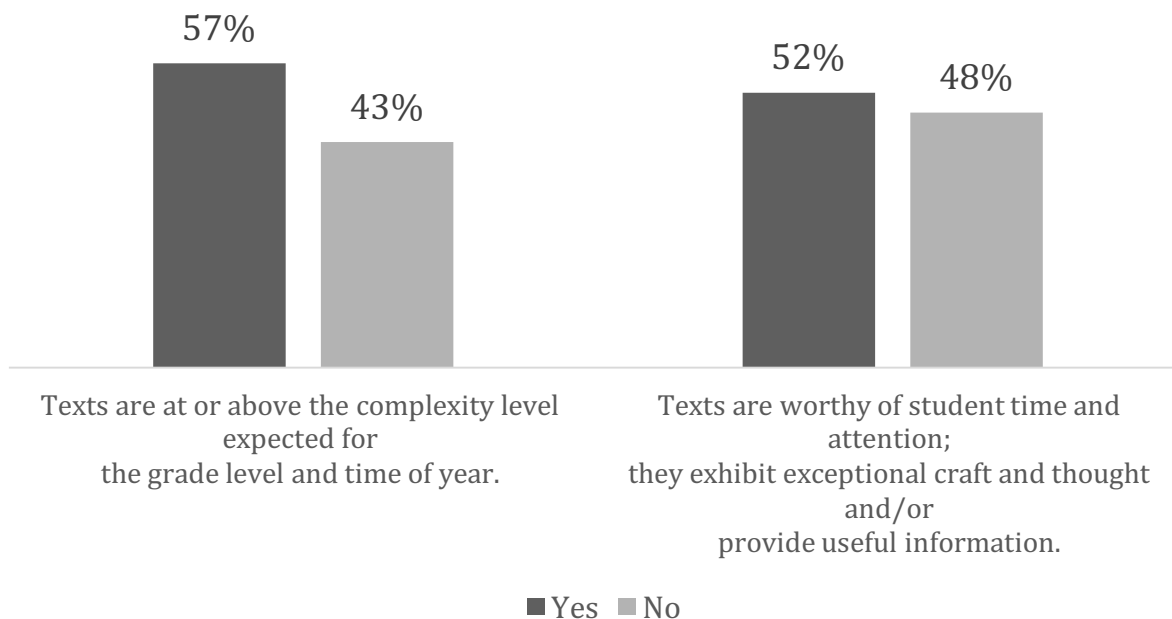
Questions and Tasks in Comprehension Lessons

Focus on the text's particular structure, concepts, ideas, events and details.
- 43% Yes/Somewhat
- 57% Not really/No

Require students to use evidence from the text to demonstrate understanding and support their ideas.
- 43% Yes/Somewhat
- 57% Not really/No

Attend to the words, phrases and sentences within the text.
- 22% Yes/Somewhat
- 78% Not really/No

Are sequenced to build knowledge by guiding students to delve deeper into text and graphics.
- 20% Yes/Somewhat
- 80% Not really/No

■ Yes/Somewhat ■ Not really/No

Did students build content or cultural knowledge as a result of this lesson?

- 9%
- 48%
- 43%
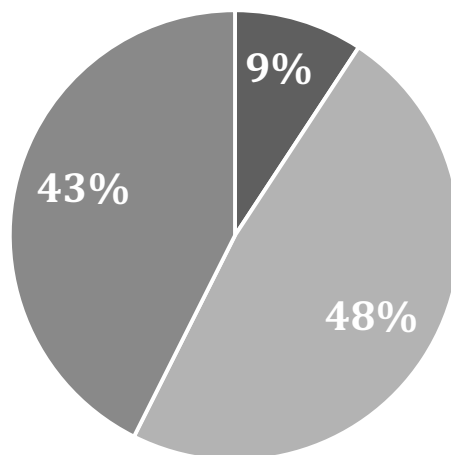
- ■ Yes. This lesson was focused on developing deep knowledge through reading.
- ■ Somewhat. Students may have gained at least some knowledge through this lesson.
- ■ No, students did not gain knowledge in this lesson.

Observed Lessons

| Lesson included writing. | 38% | 63% |
| Lesson included speaking and listening. | 22% | 78% |

■ Yes ■ No
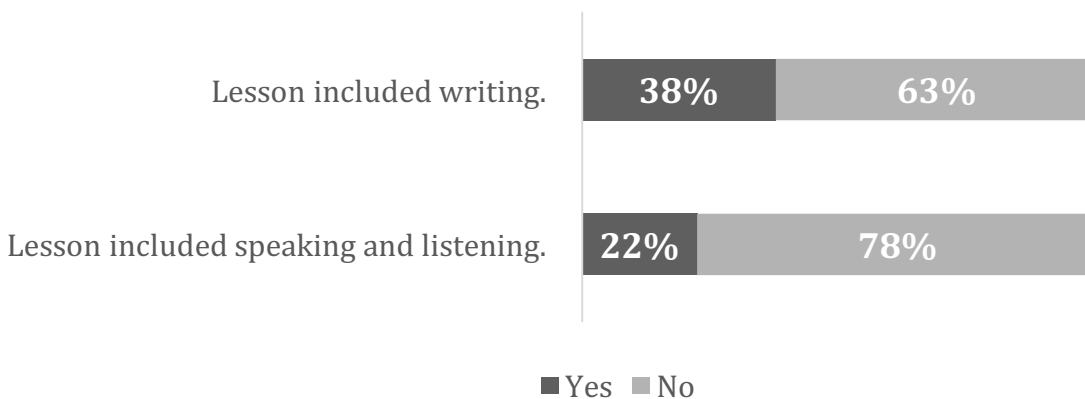
Alignment of Student Assignments

24%
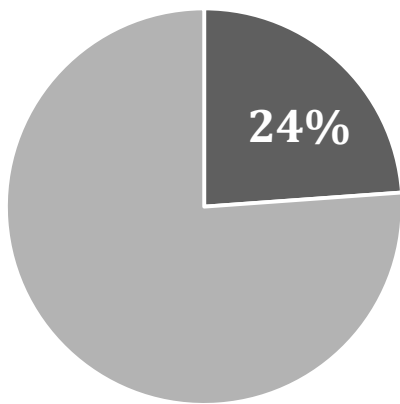
- Excellent/Strong
- Weak/No Alignment

Excellent: The assignment demands are clearly consistent with all aspects of the identified standard(s).

Strong: The assignment is consistent with the most critical aspects of the identified standard(s).

Weak: The most critical aspects addressed in the identified standard(s) are NOT addressed in the assignment.

No Alignment: The assignment demands do not match the identified standard(s).
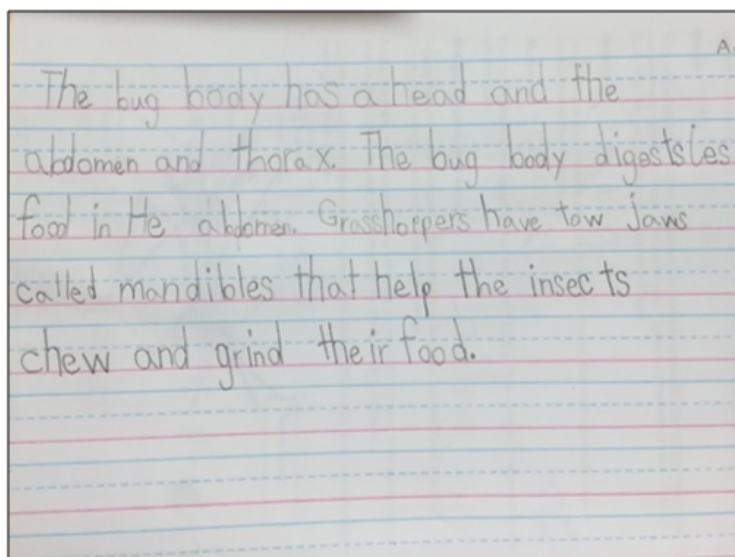
1ˢᵗ Grade, Excellent Alignment

The bug body has a head and the abdomen and thorax. The bug body digests les food in He abdomen. Grasshoppers have tow jaws called mandibles that help the insects chew and grind their food.

1.W.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.
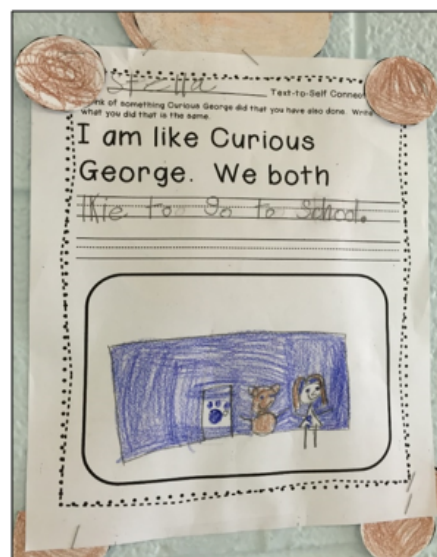
1ˢᵗ Grade, Weak Alignment

I am like Curious George. We both like to go to School.

1.RL.3: Describe characters, settings, and major events in a story, using key details.

Average percent of time students spent reading or listening to texts per lesson

20%
K-2nd

34%
3rd - 6th

K – 2 Reading Lessons

37% % of lessons focused on reading comprehension

63% % of lessons focused on other skills
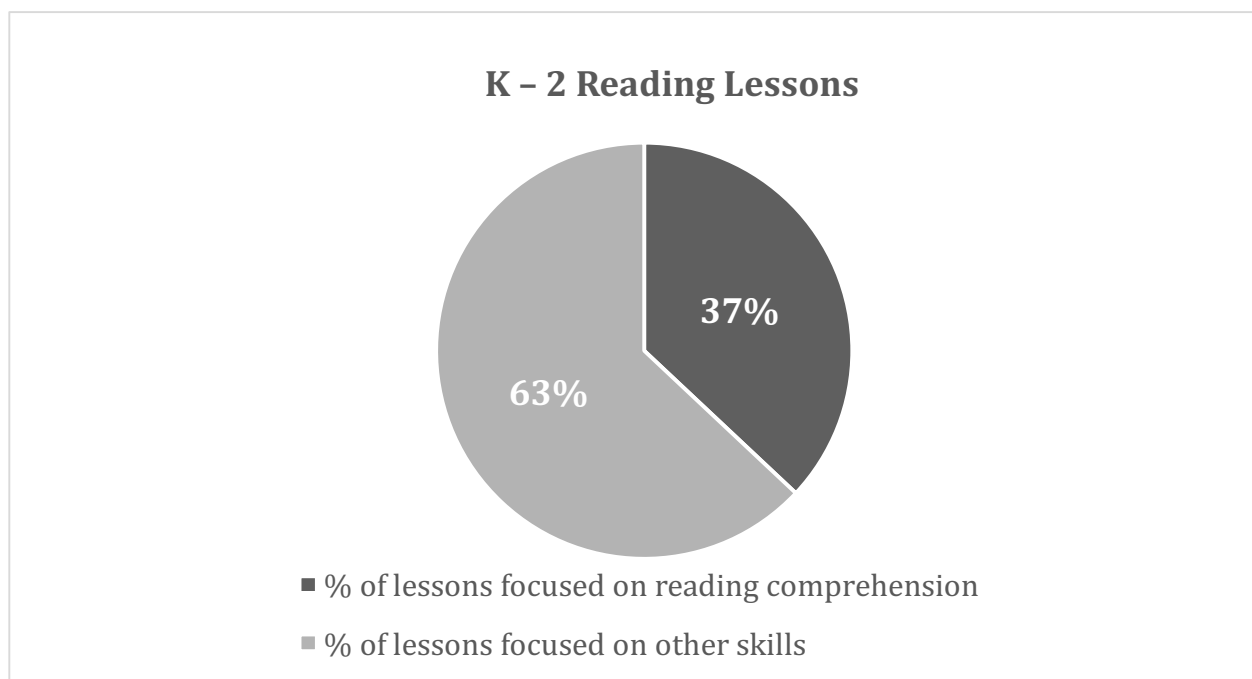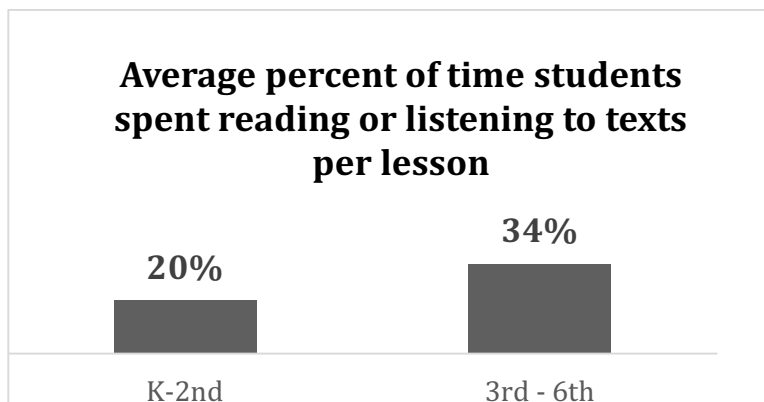
Discussion:

- What is your reaction to this data?

- Does it match what you see in your school and district?

- Where can we celebrate? Where do we need to improve the most?

Knowledge Matters

Restoring Wonder and Excitement to the Classroom

Top Three Takeaways

1. Some strategies that boost reading scores in the short term are counterproductive long term.

2. Younger grades should be privy to content curriculum if literacy is expected to prosper in later grades.

3. A responsive learning environment for teachers coupled with content-rich curriculum is necessary to improving literacy and vocabulary.

Torrey Palmer is a project director with TNTP; she supports districts in analyzing, selecting, and implementing curricular resources aligned to college- and career-ready standards. Previously, Palmer was a teacher and teacher leader with Washoe County School District in Reno, Nevada, where she co-created the Core Task Project, a nationally recognized model of professional development to support teachers in understanding and applying the Common Core standards for literacy.

Building Knowledge

How Washoe's Core Task Project Revealed the Key to the Common Core and Reading Comprehension

By Torrey Palmer

As a second- and third-grade teacher in the early 2000s, and a fifth- and sixth-grade teacher in the latter part of the decade, I developed as an educator under No Child Left Behind (NCLB). Like thousands of others during this era, I taught in a large, diverse district where we worked relentlessly to boost graduation rates and close achievement gaps, often on a shoestring budget.* My former district, Washoe County, Nevada, serves 64,000 students. Across 63 elementary schools, 39 percent of the students are Hispanic and 45 percent are white, with the rest being a diverse array. Sixteen percent are English learners and 48 percent receive free or reduced-price lunch. My colleagues and I were committed to ensuring an excellent education for each and every one of them—and we were especially focused on developing proficient readers.

Early on in my 10 years in the classroom, my literacy instruction focused on skills and strategies as learning outcomes. I expected my students to learn certain skills each week, and I built my lessons accordingly. Dictated by my school's basal series, this approach was further reinforced by my district's weekly pacing of target standards. My colleagues and I introduced a skill or standard on Monday, taught the standard throughout the week (often in leveled reading groups), and then gathered data from a common assessment on Friday. The following week we would introduce a new standard while attempting to remediate students who did not perform well the prior week. Not surprisingly, students in the remedial group were largely the same week after week. Common planning time was spent identifying activities or lessons that would enhance the week's focus skill or standard. As expectations for NCLB's "adequate yearly progress" ramped up, we ensured students had sufficient opportunities to practice with assessment question "stems" released by the state.

Though my colleagues and I were meeting regularly and there were many hours of professional learning offered, we never paused to discuss the unintended consequences of our efforts to double down on adequate yearly progress. Teaching reading is complex work. In our well-meaning push to accelerate our students' progress on discrete standards and skills, we were walking further and further away from research-based best practices for improving literacy.

In many ways, this was a product of the context in which we were working. In the NCLB era, standards-based teaching and learning prioritized this focus

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* Nevada is ranked 43rd in per-pupil funding.

on discrete skills, isolating standards, and monitoring for mastery to yield the desired increases on the state and local benchmark assessments. To some degree, this approach worked in Washoe: We made slight gains on state assessments. But those gains were test specific; we'd found ways to obtain small boosts in scores through sustained and targeted test preparation. Our students were not really advancing as critical readers, writers, and thinkers.

In the younger, "untested" grades, teachers were beholden to a basal textbook that, despite offering strong programming in foundational skills, featured low-level texts and emphasized pushing state assessment stems into the primary grades as a means of gaining an additional advantage. This approach failed to provide students sufficient opportunities to master complex language, engage with rich content, or develop academic knowledge and vocabulary.

> I ensured my students left second grade able to read. However, I generally did not follow their progress after they left me in June of each year. I didn't often think about how they read in fourth and fifth grades, or how their later achievement was related to my work with them in second grade. –*Debbie Reynolds, second grade teacher*

Shifting Toward the Common Core

When Nevada adopted the Common Core State Standards in 2010, I was teaching fifth grade. I was apprehensive about the standards, largely because they felt like one more initiative that we would have to implement with too little time and not enough support. Washoe's district leaders encouraged school administrators and teachers to approach the new standards in the same way we'd worked with the previous Nevada State Standards. Crosswalk documents, released district-wide, offered explicit guidance on where standards had moved under the Common Core, or highlighted subtle changes in language. We spent a huge amount of time analyzing these documents, but the district message was to continue with business as usual: We would focus on one standard at a time to teach reading comprehension.

> In our district we had been doing what was called "Skill of the Week," where teachers focused on a single standard or reading skill for that week, assessing for mastery on Friday. –*Aaron Grossman, then a teacher-leader in the district department of Curriculum & Instruction, now a fourth-grade teacher*

It was within this context that I left the classroom, troubled by the deluge of policy mandates that interfered with (rather than aided) effective classroom practice. Frustrated but committed, in 2011 I became a district coach and, eventually, part of the department of Curriculum & Instruction, where my colleagues and I were tasked with rolling out the Common Core State Standards.

Given my experience as a teacher during the early implementation of the Common Core, I was surprised to discover—once I got closer to the standards themselves—that the standards did not focus on mastery of isolated skills. The supporting research for the standards, and the explanations accompanying the standards, called for an integrated approach to literacy instruction, one that prioritizes quality text, use of evidence, and building knowledge. These priorities

In our push to accelerate our students' progress on discrete skills, we were walking away from best practices for improving literacy.

I was surprised to discover that the standards did not focus on mastery of isolated skills.

are articulated explicitly in the guidance on instructional shifts as well as in the introduction and appendices of the standards themselves.

What would these new priorities mean in practice? Under the Common Core standards, it is still essential that in the early grades students learn *how* to read (in other words, that they gain the foundational skills that Washoe was already teaching), *and also* acquire a solid foundation of broad content knowledge and vocabulary for later comprehension. With our basal texts, leveled readers, and assessment stems, we were hardly building any knowledge or vocabulary at all. Building content knowledge is an essential element of the Common Core, but in districts across the US it's all too often misunderstood or written off—as it was when my colleagues and I were encouraged to continue focusing only on skill development in our literacy lessons.

Part of the challenge in shifting the paradigm for literacy instruction is that most of us are already assuming that students gain knowledge in school—that they "learn stuff." Pre-NCLB, many students experienced primarily thematic units in school—lessons that integrated literature, science, history texts, and more, all related to a common theme; however, a challenge with this approach was that there were not common expectations for what students would learn. NCLB sought, critically, to promote equity and introduce some accountability for districts to ensure that students were meeting standards. In the process of implementation, however, many districts—like mine—lost their focus on academic content in the push to build skills. If we were to take the best from the past 25 years, it would be setting clear expectations for student performance *and* helping students meet those expectations with a content-rich curriculum.

The trend in elementary schools has been to emphasize skills and strategies rather than knowledge acquisition. The topics in the texts don't matter, this idea holds, as long as students have the opportunity to practice the required skills. The research supporting the Common Core standards sought to rectify this—to show that what students are reading about, hearing about, and discussing is just as important as which skills they are mastering. The knowledge students glean in the primary grades serves as a critical foundation for comprehending what they read later on, and indeed, for building the very literacy skills they need to understand any content they're given.

The great reading researcher Jeanne C. Chall introduced the concept of the "fourth-grade slump," or the deceleration of students' literacy achievement in later elementary grades and onward. The slump is the result of limited vocabulary and lack of exposure to broad content knowledge. It's particularly common among at-risk students in comparison to their more privileged peers, with at-risk children typically having fewer opportunities to learn academic words and concepts at home and at school.

While a content-rich curriculum seems to be an obvious solution, educators would need a collective understanding of why such a curriculum matters and the desired changes we all need to make to get there. In Washoe, this was new territory for all of us.

> With our basal texts, leveled readers, and assessment stems, we were hardly building any knowledge or vocabulary at all.

> What students are reading about, hearing about, and discussing is just as important as which skills they are mastering.

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A Focus on Building Knowledge

Discussion

- What resonates with you when you read this article?

- How does this article connect with the literacy landscape study results we just discussed?

"Students with prior knowledge or experience with particular topics can more readily make connections between what they are reading and what they know. The more students know about a topic, the stronger their framework for reading (and listening) comprehension. A knowledge-building literacy curriculum just makes sense for kids, but as we've seen, shifting from the randomly sequenced stories in the basal reader to such a curriculum would be an enormous change for many teachers and schools. The first barrier to making this shift is simply embracing the premise that knowledge, vocabulary, and literacy development start long before children begin learning to read, and that reading well depends on building broad knowledge. Actually finding high-quality materials and enhancing instruction is another huge barrier, one that requires a long-term commitment to intensive professional development and support."

- Knowledge Matters: Restoring Wonder and Excitement in the Classroom
Retrieved from www.KnowledgeMattersCampaign.org

Key Ideas for this Training

This summer's Regional Educator Summit is an exciting opportunity to learn more about what high-quality literacy instruction looks like and how to make practical changes within our classrooms that improve student learning. The content of this training is aligned to our state's academic standards and is motivated by the results we found in the literacy landscape study. Additionally, the training is organized around one key theme:

Building knowledge through high-quality, complex, content-rich texts
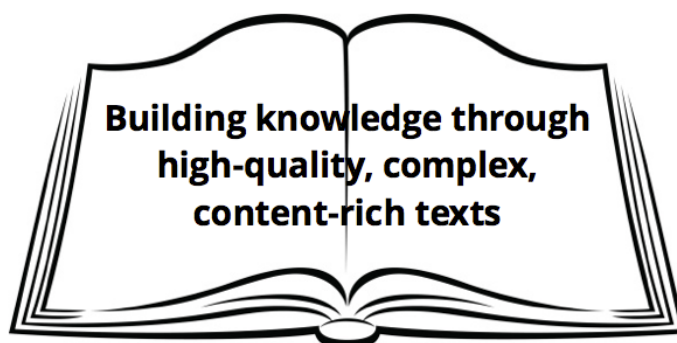
Throughout this training you'll also find a series of Key Ideas. These Key Ideas align to the training objectives and represent the most important concepts of this course.

Key Idea #1

All students need regular practice with high-quality, appropriately-complex texts. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.

Key Idea #2

All students need regular practice with rigorous and standards-aligned instructional tasks that require listening, speaking, and writing. Instructional tasks should push students to think deeply about a text and to make connections across texts and to the broader world.

Key Idea #3

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary, with the end goal of building knowledge about the world.

![TN Department of Education logo]

Connections to Past Trainings

The Tennessee Department of Education has offered training to teachers in early grades literacy since the summer of 2013.

| **2013** Reading Foundational Skills | **2014** Writing | **2015** Textual Analysis, Text-Dependent Questins, & Culminating Tasks | **2016** Building Knowledge through Texts |
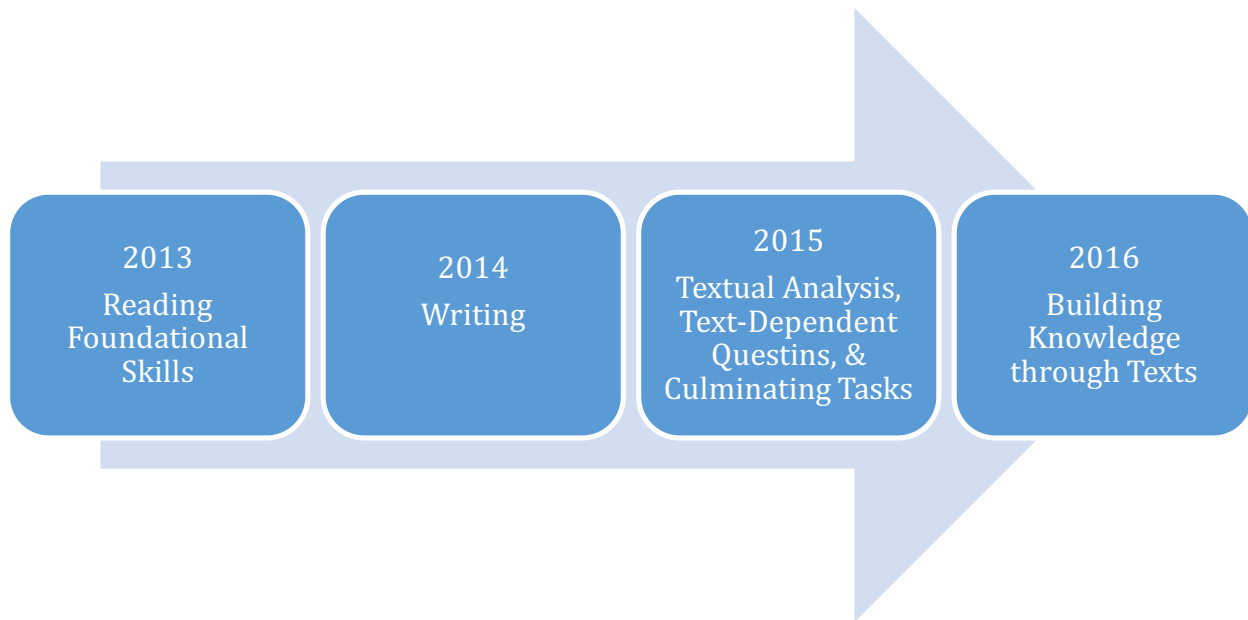
How is this Summer's Training Different from Last Year's?

This summer's training content builds on what we learned last summer. Some topics will be explored more extensively, while some new and related topics will be introduced.

Topics for Review and Extension	New Topics
Measures of text complexity (quantitative, qualitative, reader and task)	Traits that make texts high quality and content rich
Text-dependent questions	Repeated interactive read alouds
Close reading and textual analysis	Creating text sets, sometimes called thematic literacy units, that build students' knowledge and vocabulary of a focused topic
Culminating tasks	Examining teaching schedules and exploring ways to integrate read alouds and text sets into your current classroom practice

Training Agenda

Day 1	
Time	**Topic**
7:30-8	Sign in
8-9	Opening and Module 1: Read to be Ready
9-11:15	Module 2: Selecting High-Quality and Appropriately-Complex Texts for Read Aloud
11:15-12:30	Lunch
12:30-4	Finish Module 2 Module 3: Planning Repeated Interactive Read Aloud Lessons

Day 2	
Time	**Topic**
8-11:15	Module 4: Creating Text Sets that Build Knowledge and Vocabulary
11:15-12:30	Lunch
12:30-3:45	Module 5: Fitting it All Together – Designing Your Reading Block
3:45-4	Closing

Reflection

> **Selecting High-Quality and Appropriately-Complex Texts for Read Aloud**
>
> **Planning Repeated Interactive Read Aloud Lessons**
>
> **Creating Text Sets that Build Knowledge and Vocabulary**
>
> **Fitting it All Together – Designing Your Literacy Block**

- Which topic or ideas are you most excited to explore?

- What knowledge do you already have about these topics that you can share?

- What questions do you have about these topics? Of the questions you have, which is the most important for you to get answered at this training?

Module 2
Selecting High-Quality and Appropriately-Complex Texts for Read Aloud
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Module 2: Selecting High-Quality and Appropriately-Complex Texts for Read Aloud

Objectives
- Understand measures of text complexity as a basis for analyzing and selecting read aloud texts in the early grades classroom
- Understand the importance of balancing text complexity measures when selecting texts
- Explore characteristics of high-quality and content-rich texts

Link to Tennessee Academic Standards
College and Career Readiness Anchor Standards for Reading: Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

TEAM Alignment
- Teacher Content Knowledge
- Standards and Objectives
- Activities and Materials
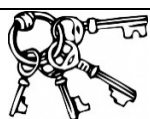
Key Idea #1

All students need regular practice with high-quality, appropriately-complex texts that build knowledge and vocabulary. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.
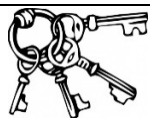
Key Idea #3

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary, with the end goal of building knowledge about the world.

The Implications of Text Complexity

Text complexity is a measure of how challenging a text is for a child at their particular grade level.

"Vary the difficulty levels. Past claims about the instructional level made it sound like you would harm kids if you taught them in books that were "too easy" or "too hard" and so the notion was that all the productive reading work would be done at the instructional level. I suspect that learning to negotiate the complexities of text is probably more like learning to run faster or to swim farther. Athletes don't do all of their training at one level of difficulty or intensity. They vary routines to build strength and stamina, and I think we should do the same with reading. The texts we use to teach reading should vary in difficulty and length—with kids reading some hard texts, followed by easier ones, followed by even more difficult ones. Text difficulty levels should go up and down, but the average difficulty over time should climb. And don't be afraid to go beyond the level that your grade level is supposed to reach: if third-graders are supposed to learn to read 820 Lexiles, 820 is not the highest level text we should introduce. Be prepared to give more help when more help is needed."

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Text Complexity Matters

One of the key shifts of the Tennessee Academic Standards for English Language Arts is that all students must be able to comprehend texts of steadily increasing complexity as they progress through grade levels. By the time they graduate, students must be able to read and comprehend independently and proficiently the kinds of complex texts commonly found in postsecondary and the workforce.

Activity

In a group of four, read the following excerpts about text complexity. Each group member should read one section. Highlight information that is personally impactful. Then, reflect on and discuss the following:

- What is text complexity and why does it matter?

- Why is exposing children to complex texts in the elementary grades important?

- How can we expose children to complex texts in ways that are developmentally appropriate and accessible to all students, regardless of their reading level?

Section 1

Text Complexity Defined

What is meant by text complexity is a measurement of how challenging a particular text is to read. There are a myriad of different ways of explaining what makes text challenging to read, from the sophistication of the vocabulary employed to the length of its sentences to even measurements of how the text as a whole coheres. Research shows that no matter what combination of factors is considered when defining text complexity, the ability to read complex text is the single greatest predictor of success in college. This finding is true regardless of gender, race, or socio-economic status. The implication is that teaching that focused solely on critical thinking would be insufficient: it turns out that being able to proficiently read complex text is the critical factor in actually understanding complex text.

Yet that same research also shows that while the complexity of text in college and career has remained steady, the complexity of texts students are given in elementary and secondary school has diminished over time. The result is a significant gap between the reading ability of students and what will be expected of them upon graduation—a gap so large that less than 50% of high school graduates are able to read college and career ready complex text independently.

It is undeniable that the challenge of reading complex text is even more taxing for those students who arrive at school unable to read on grade level. Students whose families have less education are exposed less to complex text at home, and hence arrive at school with fewer reading skills than their classmates who have been encouraged to become independent readers. Yet being able to read complex text is critical for success in college and the workplace, and research shows that working with complex text is the only way to gain mature language skills. It is critical that all students develop the skill, concentration, and stamina to read complex texts. The ultimate goal of instruction therefore is to move students in the direction of independent reading at successive levels of text complexity, culminating in college and career ready reading proficiency.

- The Aspen Institute, 2012. Retrieved from files.eric.ed.gov/fulltext/ED541442.pdf

Section 2

Text Complexity Matters

Being able to read complex text critically with understanding and insight is essential for high achievement in college and the workplace (Achieve, 2007, ACT, 2006). Moreover, if students cannot read challenging texts with understanding, they will read less in general, extending the societal effects the Reading at Risk report already documented. If students cannot read complex expository text, they will likely turn to sources such as tweets, videos, podcasts, and similar media for information. These sources, while not without value, cannot capture the nuances, subtlety, depth, or breadth of ideas developed through complex text. Consequently, these practices are likely to lead to a general impoverishment of knowledge, which in turn will accelerate the decline in ability to comprehend challenging texts, leading to still further declines. This pattern has additional serious implications for the ability of our citizens to meet the demands of participating wisely in a functional democracy within an increasingly complex world.

The ACT findings in relation to performance on the science test bear repeating. The need for scientific and technical literacy increases yearly. Numerous "STEM" (Science Technology Engineering Math) programs are beginning to dot the educational map. Yet only 5% of students who did not meet the ACT reading benchmark met the science benchmark. Science is a process, but it is also a body of knowledge. This body of knowledge is most efficiently accessed through its texts. This cannot be done without the ability to comprehend complex expository text.

A final thought: the problems noted here are not "equal opportunity" in their impact. Students arriving at school from less-educated families are disproportionally represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.

- Retrieved from http://achievethecore.org/content/upload/Why_Text_Complexity_Matters.pdf

Section 3

The Importance of Read Alouds

Considerable diversity in children's oral and written language experiences occurs in these years (Hart & Risley 1995). In home and child care situations, children encounter many different resources and types and degrees of support for early reading and writing (McGill-Franzen & Lanford 1994). Some children may have ready access to a range of writing and reading materials, while others may not; some children will observe their parents writing and reading frequently, others only occasionally; some children receive direct instruction, while others receive much more casual, informal assistance.

What this means is that no one teaching method or approach is likely to be the most effective for all children (Strickland, 1994). Rather, good teachers bring into play a variety of teaching strategies that can encompass the great diversity of children in schools. Excellent instruction builds on what children already know, and can do, and provides knowledge, skills, and dispositions for lifelong learning. Children need to learn not only the technical skills of reading and writing but also how to use these tools to better their thinking and reasoning (Neuman, 1998).

The single most important activity for building these understandings and skills essential for reading success appears to be reading aloud to children (Wells, 1985; Bus, Van Ijzendoorn, & Pellegrini, 1995). High-quality book reading occurs when children feel emotionally secure (Bus & Van Ijzendoorn, 1995; Bus et al., 1997) and are active participants in reading (Whitehurst et al., 1994). Asking predictive and analytic questions in small group settings appears to affect children's vocabulary and comprehension of stories (Karweit & Wasik, 1996). Children may talk about the pictures, retell the story, discuss their favorite actions, and request multiple rereadings. It is the talk that surrounds the storybook reading that gives it power, helping children to bridge what is in the story and their own lives (Dickinson & Smith, 1994; Snow et al., 1995). Snow (1991) has described these types of conversations as "decontextualized language" in which teachers may induce higher-level thinking by moving experiences in stories from what the children may see in front of them to what they can imagine.

- Learning to Read and Write. A Joint Position Statement of IRA and NAEYC, 2008

Section 4

Read-Alouds and the Reading-Speaking-Listening Link

Generally, teachers will encourage children in the upper elementary grades to read texts independently and reflect on them in writing. However, children in the early grades—particularly kindergarten through grade 3—benefit from participating in rich, structured conversations with an adult in response to written texts that are read aloud, orally comparing and contrasting as well as analyzing and synthesizing (Bus, Van Ijzendoorn, & Pellegrini, 1995; Feitelstein, Goldstein, Iraqui, & Share, 1993; Feitelstein, Kita, & Goldstein, 1986; Whitehurst et al., 1988). The Standards acknowledge the importance of this aural dimension of early learning by including a robust set of K–3 Speaking and Listening standards and by offering in Appendix B an extensive number of read-aloud text exemplars appropriate for K–1 and for grades 2–3.

Because, as indicated above, children's listening comprehension likely outpaces reading comprehension until the middle school years, it is particularly important that students in the earliest grades build knowledge through being read to as well as through reading, with the balance gradually shifting to reading independently. By reading a story or nonfiction selection aloud, teachers allow children to experience written language without the burden of decoding, granting them access to content that they may not be able to read and understand by themselves. Children are then free to focus their mental energy on the words and ideas presented in the text, and they will eventually be better prepared to tackle rich written content on their own. Whereas most titles selected for kindergarten and grade 1 will need to be read aloud exclusively, some titles selected for grades 2–5 may be appropriate for read-alouds as well as for reading independently. Reading aloud to students in the upper grades should not, however, be used as a substitute for independent reading by students; read-alouds at this level should supplement and enrich what students are able to read by themselves.

- Appendix A: Research Supporting Key Elements of the Standards

"If we are always reading aloud something that is more difficult than children can read themselves then when they come to that book later, or books like that, they will be able to read them – which is why even a fifth grade teacher, even a tenth grade teacher, should still be reading to children aloud. There is always something that is too intractable for kids to read on their own."

– Mem Fox

Research Supporting Read Alouds

"Specifically, reading aloud builds oral language and vocabulary, listening comprehension - a precursor to reading comprehension - content knowledge, concepts about print and alphabet knowledge and phonological awareness. **Equally important, reading aloud is one way we enculturate young children into literacy - helping them acquire the language, values, practices and dispositions of the literate world.**"

- Hoffman, Teal & Yodata, 2015

Activity:

Individually, list 3-5 books you read aloud to students this past year and the reason(s) why you chose each book, using the chart below. Then, in your group, use the lists each member created to generate a list of books. Write the titles of 3 - 5 books discussed and reasons for selecting them on chart paper. Be prepared to share.

Read Aloud Book Titles	Reason for Selecting

Key Idea #4

In the elementary grades, children must be exposed to complex texts in order to build strong foundations for high level reading and writing. Because children's independent reading skills are still developing, interactive read alouds create opportunities for children to engage with complex texts that would otherwise be inaccessible.

Text Complexity Measures

Text complexity is measured by three interdependent dimensions: qualitative complexity, quantitative complexity, and reader and task demands.

- *Quantitatively complex texts* provide experience with high-level vocabulary, sentence length, and word structure that build a foundation in the continuum towards postsecondary and workforce preparedness.
- *Qualitatively complex texts* present interactions with multiple levels of meaning, irregular text structures, unconventional language, and other stylistic features that provide a context for close reading and critical thinking. In turn, as readers explore both quantitative and qualitative complex texts, speaking and writing skills are addressed as they discover multiple ways to express meaning.

A Three-Part Model for Measuring Text Complexity

As signaled by the graphic at right, the Standards' model of text complexity consists of three equally important parts.

1) **Qualitative dimensions of text complexity.** In the Standards, qualitative dimensions and qualitative factors refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose, structure, language conventionality and clarity, and knowledge demands.

2) **Quantitative dimensions of text complexity.** The terms quantitative dimensions and quantitative factors refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.

3) **Reader and task considerations.** While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgement, experience, and knowledge of the subject.

Figure 1: The Standards' Model of Text Complexity

English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects
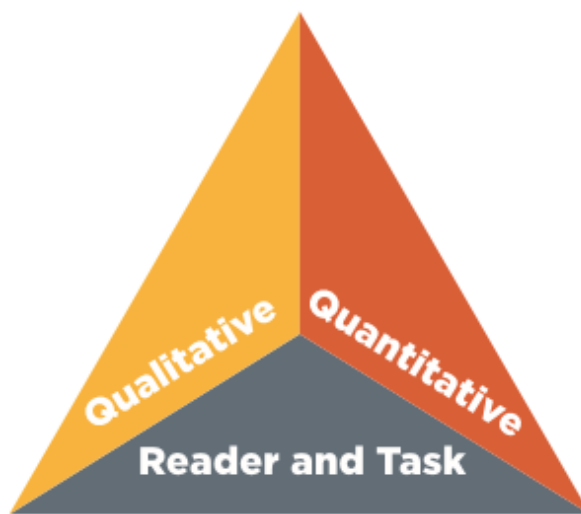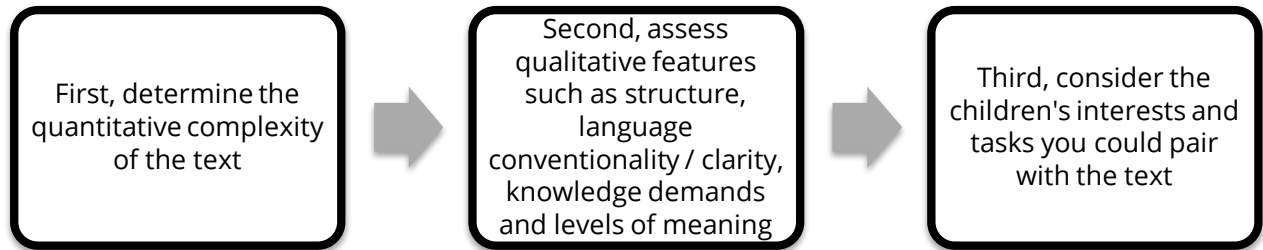Appendix A: Research Supporting Key Elements of the Standards

Guidelines for Text Complexity Analysis

First, determine the quantitative complexity of the text	→	Second, assess qualitative features such as structure, language conventionality / clarity, knowledge demands and levels of meaning	→	Third, consider the children's interests and tasks you could pair with the text

First, determine the quantitative measure to place a text in a grade-level band.

Quantitative complexity – such as word frequency, sentence length, and text cohesion – is best analyzed by a computer and is difficult for a human reader to evaluate. There are multiple tools for determining the quantitative complexity of a text (such as ATOS, Degrees of Reading Power, Flesch-Kincaid, The Lexile Framework, and SourceRater).

For a read aloud to be quantitatively complex, its lexile should be 1-2 grade levels above students' current grade level. In early grades classrooms, the lexile may be even more than two grade levels above.

Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures[1]

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid[2]	The Lexile Framework®	Reading Maturity	Text Evaluator
2nd – 3rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	100 – 590
4th – 5th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	405 – 720
6th – 8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	550 – 940
9th – 10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	750 – 1125
11th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	890-1360

Second, using your professional judgment, perform a qualitative analysis of text complexity to situate a text within a specific grade band.

Qualitative tools measure such features of text complexity as text structure, language clarity and conventions, knowledge demands, and levels of meaning and purpose that cannot be measured by computers and must be evaluated by educators.

- *Structure.* Text structure refers to the ways authors organize information in a text. Structure can range from complex to simple.

Complex Structure	Simple Structure
Implicit and unconventional structure	Well-marked, conventional structure
Use flashbacks, flash forwards, multiple points of view, and other manipulations of time and sequence	Sequenced in chronological order
Informational texts that conform to the norms and conventions of a specific discipline (such as an academic textbook or history book)	Informational texts that do not deviate from the conventions of common genres and subgenres
Graphics are complex, provide an independent source of information, and essential to understanding a text	Graphics are simple and supplementary

- *Language Conventionality and Clarity.* Texts that rely on literal, clear, contemporary, and conversational language tend to be easier to read than texts that rely on figurative, ironic, ambiguous, purposefully misleading, archaic, or otherwise unfamiliar language (such as general academic and domain-specific vocabulary).
- *Knowledge Demands*. Texts that make few assumptions about the extent of readers' life experiences and the depth of their cultural/literary and content/discipline knowledge are generally less complex than are texts that make many assumptions in one or more of those areas.
- *Levels of Meaning (literary texts) or Purpose (informational texts).* Literary texts with a single level of meaning tend to be easier to read than literary texts with multiple levels of meaning (such as satires, in which the author's literal message is intentionally at odds with his or her underlying message). Similarly, informational texts with an explicitly stated purpose are generally easier to comprehend than informational texts with an implicit, hidden, or obscure purpose.

Third, educators should evaluate the text in light of the students they plan to teach and the task they will assign.

Consider possible struggles students might face, as well as brainstorm potential scaffolding to support students in unpacking the most complex features of the text. Reader and Task Considerations enable the educator to "bring" the text into a realistic setting—their classroom. You can use the *Questions for Reader and Task Considerations* to aid this process.

Some texts for pre-K, Kindergarten, and Grade 1 contain features to aid early readers in learning to read that are difficult to assess using the quantitative tools alone. Educators must employ their professional judgment in the consideration of these texts for early readers.
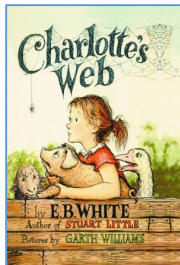
- Retrieved from www.ccsso.org/Navigating_Text_Complexity

Example: Text Complexity Analysis

Charlotte's Web by E.B. White

Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right corner of the home page. Most texts will have a Lexile measure in this database.

680L

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2-3 grade band	420-820L
4-5 grade band	740-1010L
6-8 grade band	925-1185L

Qualitative Measure

Meaning – Very Complex	**Text Structure – Slightly Complex**
The big understanding of this text is how rich and satisfying friendship can be. Students will be able to access this main idea, one within the realm of their experience at some level. The challenge is the depth of how this message is communicated. There are many, many layers of meaning in this text, which is why it is loved by kids and adults.	Straight-forward structure: chronological, separated into chapters by events. Chapter titles help in keeping track of events; they clearly identify main event/mood of each chapter. A few simple illustrations illuminate key events.
Language Features – Very Complex	**Knowledge Demands – Moderately Complex**
Significant vocabulary demands in this text. Some domain-specific words that describe life on the farm (trough) and spiders (spinnerets, egg sac) but predominantly rich Tier II vocabulary that will repeat across many texts (injustice, satisfying, progress, gratified).	Some knowledge of farm life helps in understanding the setting, but is not essential to have prior to reading the book. The text itself helps you build knowledge about life on a farm, spiders, and the seasons.

- Adapted from achievethecore.org

Text Complexity: Qualitative Measures Rubric[1]

LITERATURE

Text Title _____

Text Author _____

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	○ **Organization:** Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail ○ **Use of Graphics:** If used, illustrations or graphics are essential for understanding the meaning of the text	○ **Organization:** May include subplots, time shifts and more complex characters ○ **Use of Graphics:** If used, illustrations or graphics support or extend the meaning of the text	○ **Organization:** May have two or more storylines and occasionally be difficult to predict ○ **Use of Graphics:** If used, a range of illustrations or graphics support selected parts of the text	○ **Organization:** Is clear, chronological or easy to predict ○ **Use of Graphics:** If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text
LANGUAGE FEATURES	○ **Conventionality:** Dense and complex; contains abstract, ironic, and/or figurative language ○ **Vocabulary:** Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading ○ **Sentence Structure:** Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts	○ **Conventionality:** Fairly complex; contains some abstract, ironic, and/or figurative language ○ **Vocabulary:** Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic ○ **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words	○ **Conventionality:** Largely explicit and easy to understand with some occasions for more complex meaning ○ **Vocabulary:** Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic ○ **Sentence Structure:** Primarily simple and compound sentences, with some complex constructions	○ **Conventionality:** Explicit, literal, straightforward, easy to understand ○ **Vocabulary:** Contemporary, familiar, conversational language ○ **Sentence Structure:** Mainly simple sentences
MEANING	○ **Meaning:** Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text	○ **Meaning:** Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text	○ **Meaning:** Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety	○ **Meaning:** One level of meaning; theme is obvious and revealed early in the text.
KNOWLEDGE DEMANDS	○ **Life Experiences:** Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader ○ **Intertextuality and Cultural Knowledge:** Many references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers ○ **Intertextuality and Cultural Knowledge:** Some references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores several themes; experiences portrayed are common to many readers ○ **Intertextuality and Cultural Knowledge:** Few references or allusions to other texts or cultural elements	○ **Life Experiences:** Explores a single theme; experiences portrayed are everyday and common to most readers ○ **Intertextuality and Cultural Knowledge:** No references or allusions to other texts or cultural elements

Text Complexity: Qualitative Measures Rubric

INFORMATIONAL TEXTS

Text Title _____

Text Author _____

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	○ **Organization:** Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific ○ **Text Features:** If used, are essential in understanding content ○ **Use of Graphics:** If used, intricate, extensive graphics, tables, charts, etc., are extensive are integral to making meaning of the text; may provide information not otherwise conveyed in the text	○ **Organization:** Connections between an expanded range ideas, processes or events are often implicit or subtle; organization may contain multiple pathways or exhibit some discipline-specific traits ○ **Text Features:** If used, directly enhance the reader's understanding of content ○ **Use of Graphics:** If used, graphics, tables, charts, etc. support or are integral to understanding the text	○ **Organization:** Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological ○ **Text Features:** If used, enhance the reader's understanding of content ○ **Use of Graphics:** If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text	○ **Organization:** Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict ○ **Text Features:** If used, help the reader navigate and understand content but are not essential to understanding content. ○ **Use of Graphics:** If used, graphic, pictures, tables, and charts, etc. are simple and unnecessary to understanding the text but they may support and assist readers in understanding the written text
LANGUAGE FEATURES	○ **Conventionality:** Dense and complex; contains considerable abstract, ironic, and/or figurative language ○ **Vocabulary:** Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading ○ **Sentence Structure:** Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contains multiple concepts	○ **Conventionality:** Fairly complex; contains some abstract, ironic, and/or figurative language ○ **Vocabulary:** Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic ○ **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words	○ **Conventionality:** Largely explicit and easy to understand with some occasions for more complex meaning ○ **Vocabulary:** Mostly contemporary, familiar, conversational; rarely overly academic ○ **Sentence Structure:** Primarily simple and compound sentences, with some complex constructions	○ **Conventionality:** Explicit, literal, straightforward, easy to understand ○ **Vocabulary:** Contemporary, familiar, conversational language ○ **Sentence Structure:** Mainly simple sentences
PURPOSE	○ **Purpose:** Subtle and intricate, difficult to determine; includes many theoretical or abstract elements	○ **Purpose:** Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete	○ **Purpose:** Implied but easy to identify based upon context or source	○ **Purpose:** Explicitly stated, clear, concrete, narrowly focused
KNOWLEDGE DEMANDS	○ **Subject Matter Knowledge:** Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts ○ **Intertextuality:** Many references or allusions to other texts or outside ideas, theories, etc.	○ **Subject Matter Knowledge:** Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts ○ **Intertextuality:** Some references or allusions to other texts or outside ideas, theories, etc.	○ **Subject Matter Knowledge:** Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas ○ **Intertextuality:** Few references or allusions to other texts or outside ideas, theories, etc	○ **Subject Matter Knowledge:** Relies on everyday, practical knowledge; includes simple, concrete ideas ○ **Intertextuality:** No references or allusions to other texts, or outside ideas, theories, etc.

Reader and Task Considerations

After analyzing a text for complexity, consider

1. the needs and interests of the **reader (your students!)**, and
2. the type of **task** that will support students in comprehending the text's meaning(s).

Reader Considerations

- Will my students enjoy this text? Will they find it engaging?
- What will challenge my students most in this text? What supports can I provide?

Task Considerations

|	
What do you want students to demonstrate after reading this text? (e.g. key text understanding, academic vocabulary, fluency, etc?)	•Use the answer to identify which TN Academic Standards will be the instructional focus of the text and the content of questions about the text.
Based on clear understanding of each child's reading ability, what aspects of the text will likely pose the most challenge for your children?	•Use the answer to guide the design of instructional supports so that all the children can access the text independently and proficiently through mulitple readings of the text.
How is this text best presented to children and how can this text be used with other texts?	•Use the answer to determine how the text "fits" with a larger unit of instruction. Can the text serve as an "anchor" text? Does the text require background knowledge that could be learned by reading other texts?

- Retrieved from www.ccsso.org/Navigating_Text_Complexity

Example: Text Complexity Analysis

The Stories Julian Tells **by Ann Cameron**

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right of home page. Most texts will have a Lexile measure in this database.
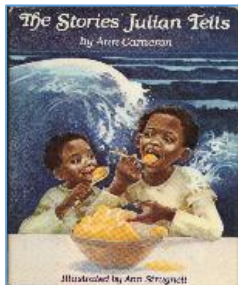
520L

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2-3 grade band	420-820L
4-5 grade band	740-1010L
6-8 grade band	925-1185L

2. Qualitative Features

Consider the four dimensions of qualitative text complexity below. For each dimension, note some examples from the text that make it more or less complex.

Levels of Meaning/Purpose – Moderately Complex The text is a collection of stories, each tying back to the theme in a slightly different way. Some of the stories are more surface level and about how Julian gets in and out of trouble, while others have more layered meaning about growing up and the importance of family. The sophisticated layers emerge as the story progresses.	**Structure – Very Complex** The narrative structure of the text is familiar to students. However, each story provides its own plot and information about Julian, whose character develops over the course of the text. Each story must be synthesized to determine the various plots and come to an overall conclusion about Julian and his family.
Language Conventionality/Clarity – Very Complex Figurative language is used throughout the stories. Understanding the use of figurative language may be difficult for some students. Some academic vocabulary is used, but mostly it is conversational. The sentences are varied but not overly complex.	**Theme and Knowledge Demands – Slightly Complex** Getting in trouble and recognizing the importance of maintaining a positive relationship with family are common to most readers. The context of this text (the daily life of a child) requires little special background.

3. Reader and Task Considerations

Will my students enjoy this text? Will they find it engaging?

My students will enjoy reading about a boy, close to their age, who gets in and out of trouble.

What will challenge my students most in this text? What supports can I provide?

The use of figurative language will challenge some of my students. The narrative structure of the text will be familiar, but some students may have trouble with the notion of a collection of stories, all tying back to a main theme but in slightly different ways. Also, it may be difficult for some students to separate Julian's imagination from Julian's reality (i.e., determining when he is embellishing).

How will this text help my students build knowledge about the world?

My students will learn about figurative language and how it can be used to enhance storytelling. The sophisticated layers of meaning in the text center on the trials and excitement of growing up and the need of a supportive family, which will help students grapple with their identity and place in their family.

How can I connect this text to other texts we've read or will read?

My class will complete this text at the beginning of the school year. I will pull in other texts that show how books are important for learning about ourselves and others. We will also discuss how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity.

Considering the quantitative and qualitative measures of complexity, what kinds of tasks would be rigorous and appropriate for my students?

Students should identify the central message of each chapter, make connections across the chapters to the theme of the text, and map these connections as we read. Also, because Julian is such a strong central character in the story, students will create a character map to illustrate his actions and determine how they help the reader identify his character's traits. This text will be great for discussing the structure of narrative writing. Students could write their own story in the style of Julian pulling inspiration from another text in the set.

- Retrieved and adapted from http://www.ccsso.org/Navigating_Text_Complexity/Get_the_Skinny.html

Practice: Evaluating Text Complexity

Read Chapters 1 and 2 from *The Velveteen Rabbit.* Complete the text complexity analysis template below.

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right corner of the home page. Most texts will have a Lexile measure in this database.

AD820L*

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2nd-3rd Band	420-820L
4th-5th Band	740-1010L
6th-8th Band	925-1185L

* Many picture books are considered AD, or Adult Directed, meaning they are most accessible to children when read aloud.

2. Qualitative Features

Consider the four dimensions of text complexity below. For each dimension, note some examples from the text that make it more or less complex.

Levels of Meaning/Purpose	Structure
Language Conventionality/Clarity	**Theme and Knowledge Demands**

3. Reader and Task Considerations

Will my students enjoy this text? Will they find it engaging?

What will challenge my students most in this text? What supports can I provide?

How will this text help my students build knowledge about the world?

How can I connect this text to other texts we've read or will read?

Considering the quantitative and qualitative measures of complexity, what kinds of tasks would be rigorous and appropriate for my students?

The Velveteen Rabbit

or
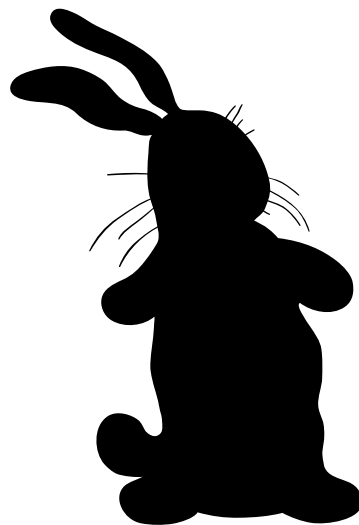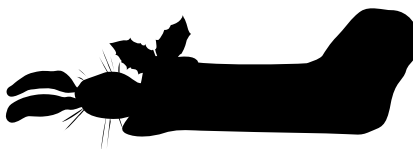
How Toys Become Real

by Margery Williams Bianco

Edited, with an introduction, notes and
comprehension questions,
by Ralph Mason

Chapter 1

Christmas Morning

There was once a velveteen[1] rabbit, and in the beginning he was really splendid[2]. He was fat and bunchy, as a rabbit should be; his coat was spotted brown and white, he had real thread whiskers, and his ears were lined with pink sateen[3]. On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly[4] between his paws, the effect was charming.

There were other things in the stocking, nuts and oranges and a toy engine[5], and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all. For at least two hours the Boy loved him, and then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels[6], and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.

For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed[7] him.

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1 *velveteen*—a material made of cotton that feels like velvet. (Velvet is a very soft material that feels like fur.)

2 *splendid*—fine and beautiful.

3 *sateen*—a smooth, shiny material like satin.

4 *sprig of holly*—holly is a plant with spiky leaves and red berries that is used in Christmas decorations. A 'sprig' is a twig or little bit of branch with leaves on it.

5 *toy engine*—a toy train.

6 *parcels*—presents.

7 *snubbed*—ignored or made fun of.

The mechanical toys[1] were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real. The model boat, who had lived through two seasons and lost most of his paint, caught the tone[2] from them and never missed an opportunity of referring to his rigging[3] in technical terms[4]. The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed; he thought they were all stuffed with sawdust like himself, and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles[5]. Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views[6], put on airs[7] and pretended he was connected with Government. Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace, and the only person who was kind to him at all was the Skin Horse[8].

The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession[9] of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

---

1 *mechanical toys*—toys that have moving parts. 'Mechanical' sounds like 'mek-**an**-ic-al'.

2 *tone*—way of talking.

3 *rigging*—strings that hold up his mast and sails.

4 *technical terms*—fancy language or big words.

5 *in modern circles*—around people who like to be trendy or 'up-to-date'.

6 *broader views*—better sense, or a more open mind.

7 *put on airs*—got puffed up.

8 *Skin Horse*—a toy horse on wheels, which can be sat on or pulled along. It is called a 'skin' horse because it has a stitched covering—as if it had real skin.

9 *succession*—line or series. This means that the Skin Horse has seen lots of toys come and go since he has been in the nursery. 'Succession' sounds like 'suck-**sesh**-un'.

'What is REAL?' asked the Rabbit one day, when they were lying side by side near the nursery fender[1], before Nana[2] came to tidy the room. 'Does it mean having things that buzz inside you and a stick-out handle?'

'Real isn't how you are made,' said the Skin Horse. 'It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.'

'Does it hurt?' asked the Rabbit.

'Sometimes,' said the Skin Horse, for he was always truthful. 'When you are Real you don't mind being hurt.'

'Does it happen all at once, like being wound up,' he asked, 'or bit by bit?'

'It doesn't happen all at once,' said the Skin Horse. 'You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand.'

'I suppose *you* are real?' said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.

'The Boy's Uncle made me Real,' he said. 'That was a great many years ago; but once you are Real you can't become unreal again. It lasts for always.'

The Rabbit sighed. He thought it would be a long time before this magic called Real happened to him. He longed to become Real, to know what it felt like; and yet the idea of growing shabby and losing his eyes and whiskers was rather sad. He wished that he could become it without these uncomfortable things happening to him.
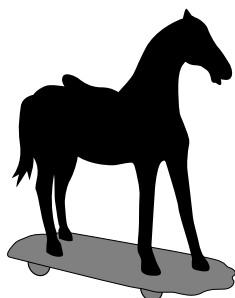
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1 *fender*—a little fence in front of the fireplace.
2 *Nana*—the maid who looks after the Boy.

Chapter 2

Spring Time

There was a person called Nana who ruled the nursery. Sometimes she took no notice of the playthings lying about, and sometimes, for no reason whatever, she went swooping about like a great wind and hustled[1] them away in cupboards. She called this 'tidying up,' and the playthings all hated it, especially the tin ones. The Rabbit didn't mind it so much, for wherever he was thrown he came down soft.

One evening, when the Boy was going to bed, he couldn't find the china dog that always slept with him. Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

'Here,' she said, 'take your old Bunny! He'll do to sleep with you!' And she dragged the Rabbit out by one ear, and put him into the Boy's arms.

That night, and for many nights after, the Velveteen Rabbit slept in the Boy's bed. At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe. And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse. But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in. And they had splendid games together, in whispers, when Nana had gone away to

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1 *hustled*—quickly put.

her supper and left the night-light burning on the mantelpiece[1]. And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy's hands clasped close round him all night long.

And so time went on, and the little Rabbit was very happy—so happy that he never noticed how his beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn, and all the pink rubbed off his nose where the Boy had kissed him.

Spring came, and they had long days in the garden, for wherever the Boy went the Rabbit went too. He had rides in the wheelbarrow, and picnics on the grass, and lovely fairy huts built for him under the raspberry canes[2] behind the flower border. And once, when the Boy was called away suddenly to go out to tea, the Rabbit was left out on the lawn until long after dusk, and Nana had to come and look for him with the candle because the Boy couldn't go to sleep unless he was there. He was wet through with the dew and quite earthy from diving into the burrows the Boy had made for him in the flower bed, and Nana grumbled as she rubbed him off with a corner of her apron.

'You must have your old Bunny!' she said. 'Fancy all that fuss for a toy!'

The Boy sat up in bed and stretched out his hands.

'Give me my Bunny!' he said. 'You mustn't say that. He isn't a toy. He's REAL!'

When the little Rabbit heard that he was happy, for he knew that what the Skin Horse had said was true at last. The nursery magic had happened to him, and he was a toy no longer. He was Real. The Boy himself had said it.

That night he was almost too happy to sleep, and so much love stirred in his little sawdust heart that it almost burst. And into his boot-button eyes, that had long ago lost their polish, there came a look of wisdom and beauty, so that even Nana noticed it next morning when she picked him up, and said, 'I declare if that old Bunny hasn't got quite a knowing expression[3]!'

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1 *mantelpiece*—a little shelf over the fireplace.

2 *raspberry canes*—the stems of the raspberry plants.

3 *expression*—look in his face.

Balancing Measures of Text Complexity

Exposure to appropriately-complex texts is critical for children to develop strong literacy foundations and to build knowledge and vocabulary. However, that doesn't mean that we should just give students hard texts. Texts and tasks must be <u>appropriately</u> complex.

Teachers should be mindful of balancing the three measures of text complexity in a way that is developmentally appropriate and scaffolds expectations for children. For example,

- A teacher may choose a text with **lower quantitative complexity if the qualitative measure is especially complex**, such as a text that addresses complex themes like grief or prejudice, as in *The Story Ruby Bridges* by Robert Coles.
- A teacher may choose a text with **lower qualitative complexity in theme and knowledge if the language is especially complex**, such as a text with sophisticated vocabulary, syntax, or word play, as in *Skippyjon Jones* by Judy Schachnar.
- A teacher may choose a text with **lower qualitative or quantitative complexity if the demand of the task is especially rigorous**, such as analyzing the characters' inferred motivations, writing a parody of the story using the same structure as a mentor text, or comparing and contrasting a series of texts.
- A teacher may choose a **less rigorous task if the quantitative or qualitative measures of the text are especially complex**. For example, a teacher reading *Sadako and the Thousand Paper Cranes* by Eleanor Coerr might choose to focus time on building background knowledge so children understand the setting of post-WWII Japan, a time and place children are unlikely to be familiar with.

Likewise, teachers must be intentional in selecting read aloud texts that diversify reader experience *within* each measure of complexity. Because it is impossible for a single text to meet every complexity measure, teachers must knowingly select a range of texts in order to provide opportunities for children to engage with various types of text complexities across the year.

Discussion
- What does it mean for texts to be <u>appropriately</u> complex?

- Can you think of a text that represents each of the four examples listed above?

Balancing Measures of Text Complexity
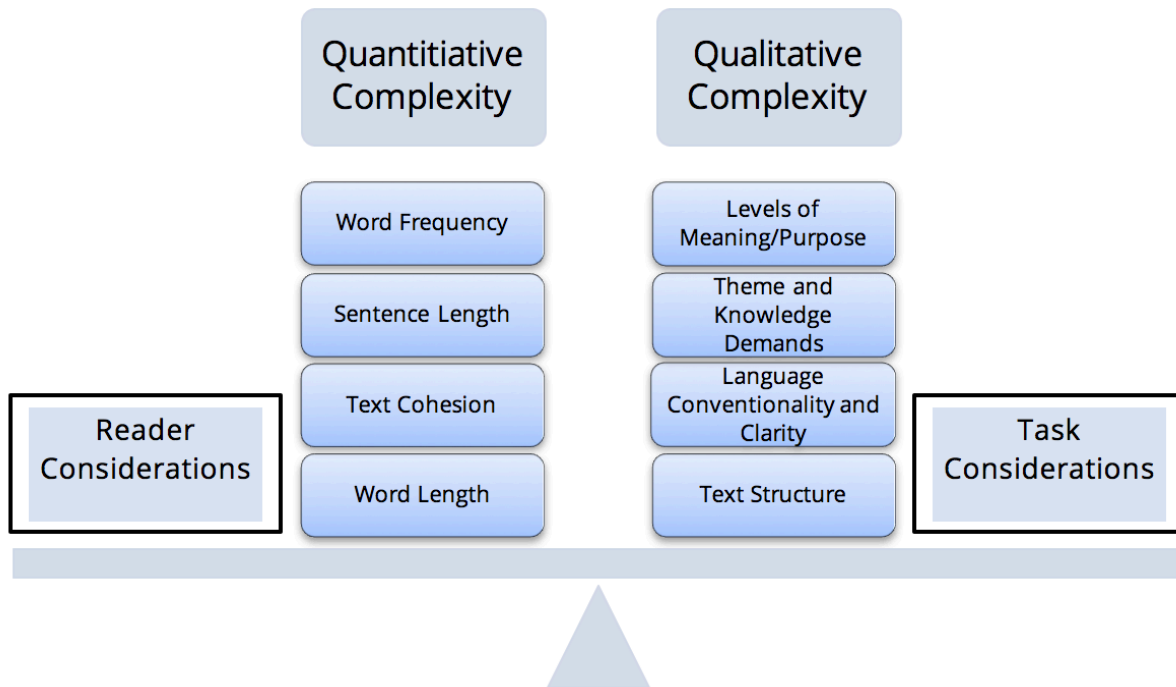
Layering Texts to Balance Complexity

It is important to consider a variety of text genres and complexities in read aloud experiences with children. By creating **text sets**, teachers can ensure that children are intentionally exposed to a variety of interesting and complex literary and informational texts.

What is a Text Set?

A text set is a collection of related texts organized around a topic, theme, or line of inquiry. Text sets are related texts from different genres and media, such as books, charts, maps, informational pamphlets, poetry, videos, etc.

The purpose of study for a given text set is determined by an anchor text. An anchor text is a complex read aloud text that introduces the themes and major concepts that will be explored through the text set. The anchor text is often read aloud to students more than once.

The number of texts in a set can vary depending on purpose and resource availability. What is important is that the texts in the set are connected meaningfully to each other, build knowledge and vocabulary of a specific topic, and that themes and concepts are sufficiently developed in a way that promotes sustained interest for students and the deep examination of content.

Features of Strong Text Sets

Strong Text Sets	Weak Text Sets
• Builds student knowledge around a topic • Meaningful connections to the anchor text • Authentic, rich texts worthy of study • Range of text types (literary and informational) and formats • Supports student achievement through text complexity • Includes texts that represent various forms of complexity • Includes visual media, such as videos, images, maps, timelines, and other graphics or text features.	• Superficial connection or no connection across texts in the set • Only commissioned texts or textbook passages • Focused on one genre or format (unless that set is a genre study) • Text complexity levels are not appropriate for students (too low or too high) • Text set does not represent diverse types of texts or diverse measures of complexity

- Borrowed and adapted from *Guide to Creating Text Sets,* retrieved from www.ccsso.org

Activity: Exploring Text Sets

Review the various text sets that are located in the appendix section of this manual. As a group, discuss the question below.

- How do these different text sets layer resources to create a balance of text types and complexities?

Third Grade Text Set: The Stories Julian Tells

Unit Focus: Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.

Literary Texts
1. The Stories Julian Tells, Ann Cameron 520L
2. The Bee Tree, Patricia Polacco AD680L
3. The Fantastic Flying Books of Mr. Morris Lessmore, William Joyce AD650L
4. "I Learn Firefighting" from More Stories Julian Tells, Ann Cameron 520L

Informational Text
5. "A Page is a Door," Remy Charlip
6. My Librarian is a Camel: How Books Are Brought to Children Around the World, Margariet Ruurs 980L

Nonprint Texts
7. The Fantastic Flying Books of Mr. Morris [video]
8. The Red Book, Barbara Lehman

Topics, Themes, and Text Use:

The topics covered in this text set are reading and storytelling. The themes addressed are the joy of reading and the importance of storytelling and reading to learn lessons and make connections. Text use is determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view.

from Louisiana Department of Education: Louisiana Believes

Fourth/Fifth Grade Text Set: Earth's Precious Resource

Topic/Subject: What can we learn about the world's water supply?

Books

1. A Drop Around the World, Barbara Shaw McKinney 820L
2. Hydrology: The Study of Water, Christine Taylor-Butler 790L

Articles

3. "For The World's Poor, Drinking Water Can Kill," Addie Moorfoot 760L
4. "Researchers Discover Huge Underground Water Reserve in Africa," Meera Dolasia1070L
5. "Water, Water, Everywhere!" 1010L

Other Media
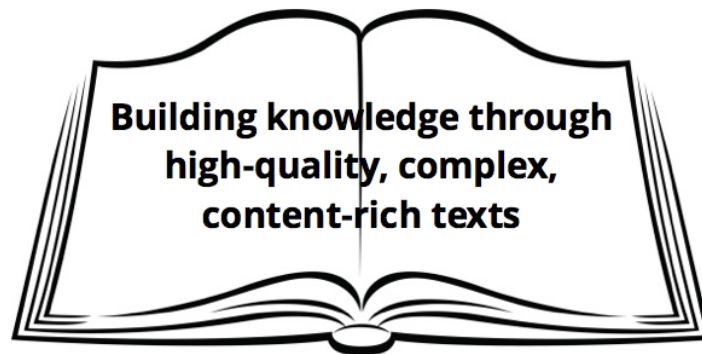
6. "The Water Cycle" [video]
7. Millions Lack Fresh Water [infographic]
8. What is Your Water Footprint? [interactive calculator]

Rationale and suggested sequence for reading

In the first article, "For the World's Poor, Drinking Water Can Kill," students are introduced to the impact that lack of clean drinking water has on people all around the world. The next resource, "Millions Lack Safe Water," is an interactive infographic that provides recent facts and data about the world's current water shortage. Students then watch the animated video, "The Water Cycle," which simply explains the basic process of the water cycle. At this point students may wonder how, with a never-ending water cycle, we still have a shortage of water for so many people. The next three resources (one article and two books) expose students to the many sources of usable and unusable water all over the world. Students then begin to explore solutions by reading the most complex article in the set, "Researchers Discover Huge Underground Water Reserve in Africa." The expert pack culminates with an interactive website from National Geographic, which engages students in considering their own impact on solving the worlds' water shortage.
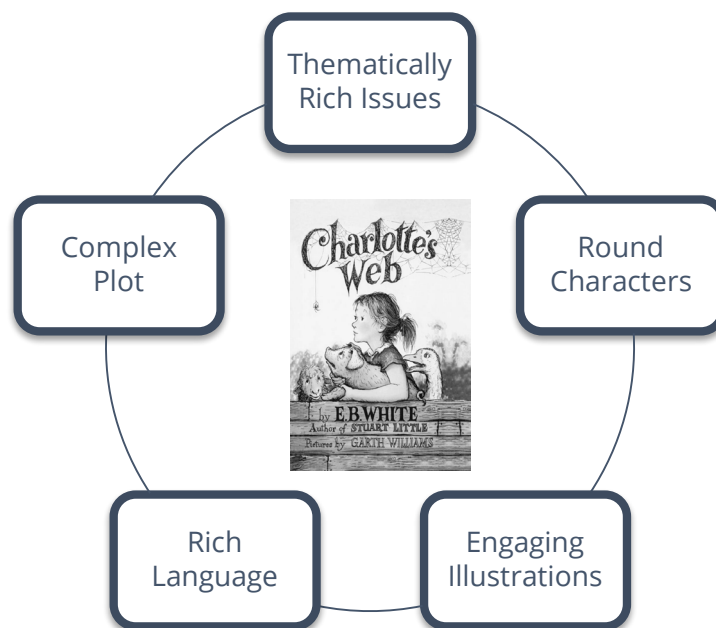
- Retrieved from Achieve the Core text sets

High-Quality Texts

Building knowledge through high-quality, complex, content-rich texts

"Essentially, some children's books provide more to think and talk about than others. To help children process complex text in read aloud discussions, it is important for teachers to first choose texts that can support complex interpretations."

- Hoffman, Teale and Yodota, 2015

Thematically Rich Issues

Complex Plot

Round Characters

Rich Language

Engaging Illustrations

1. Thematically Rich Issues

- A text theme is broad and encompasses plot, character, dialogue, and setting. Themes are sometimes presented as a moral, but most often are subtle and abstract, leaving much room for reader interpretation and engagement.

In Charlotte's Web, the surface story is about Wilbur, a farm pig who is befriended by a Spider, Charlotte. But, underlying that surface story are the timeless lessons of friendship, love, courage, and change.

2. Round Characters
- Characters that are dynamic and changing. They think, act, feel, and speak in response to the story context.

The characters in Charlotte's Web present powerful opportunities for readers to speculate about how others might feel. Ex: Templeton's unusual relationship with Wilbur allows Charlotte to manipulate him into helping her. Also, the characters in the book, especially Wilbur and Fern, change and grow with their experiences.

3. Engaging Illustrations
- High quality picture books weave illustrations and text so that they are interdependent. Transmediation is the relationship between text and illustrations and it requires readers to construct and reconstruct meaning from text to image and back.

In Charlotte's Web, complex illustrations are intermingled with the text to create a visual image of Wilbur's world.

4. Rich Language
- High quality literature uses rich, mature, and figurative language.

"Nobody, of the hundreds of people that had visited the Fair, knew that a grey spider had played the most important part of all. No one was with her when she died."

"Wilbur often thought of Charlotte. A few strands of her old web still hung in the doorway. Every day Wilbur would stand and look at the torn, empty web, and a lump would come to his throat. No one had ever had such a friend—so affectionate, so loyal, and so skillful."

5. Complex Plot
- Plot is defined as the series of events that occur in the narrative. A complex plot inspires readers to find out what will happen next.

The plot in Charlotte's Web is sequential in order, however, underlying the main plot of saving Wilbur's life, there are subplots around Charlotte as she ages and prepares to die, Fern as she grows up, and the friendship that develops overtime between Charlotte and Wilbur.

Additional Considerations for High-Quality Literature

Theme	High-quality texts center on themes that children enjoy or that are important for students to think about or learn. For example: • *Darcy and Gran Don't Like Babies* by Jane Cutler – helps students adjust to life with new siblings • *Officer Buckle and Gloria* by Peggy Rathmann – teaches the importance of friendship • *Hooway for Wodney Wat* by Helen Lester – reminds students that our unique differences are special and powerful • _____ • _____ • _____
Characters	High-quality texts include protagonists who are inspiring, model positive traits, are dynamic and interesting, and remind students of themselves. For example: • *Wilma Unlimited* by Kathleen Krull – the inspiring story of Wilma Rudolph, who overcame crippling polio to win three gold medals at the Olympics • *Akiko on the Planet Smoo* by Mark Criley – a science fiction thriller for young readers, where Akiko transforms dynamically from an ordinary girl into an intergalactic hero • *Amazing Grace* by Mary Hoffman – young girls and African American students can be inspired by Grace's perseverance and her desire to break stereotypes • _____ • _____ • _____
Plot	High-quality texts contain plots that are engaging, surprising, and new. They make students want to keep reading, or spark conversations about the book outside of the classroom. • *Doctor De Soto* by William Steig – readers are on edge wondering if mouse-dentist Doctor De Soto should trust his fox patient • *The Mysteries of Harris Burdick* by Chris Van Allsburg – fourteen black-and-white pictures accompanied by a title and caption invite children to make up their own stories • _____ • _____ • _____

Setting	High-quality texts contain settings that are interesting and that teach students about different places and time periods. High-quality fictional settings capture students' imagination and encourage creative thinking. • *The Legend of the Bluebonnet* by Tomie DePaola – a folktale about the Comanche tribe and the history of the bluebonnet flower • *Alice in Wonderland* by Lewis Carroll – a fantastical world of interesting creatures • _____ • _____
Language	High-quality texts contain rich language that promote the acquisition of Tier II vocabulary, as well as knowledge of figurative and idiomatic language. High-quality texts utilize various language structures to convey meaning and information, including descriptions, dialog, and characters' internal monologs. High-quality texts also use rhythm and rhyme and build students' phonological awareness. • *Skippyjon Jones* by Judy Schachner – includes many Tier II words, such as *scolded, bounce, exclaimed*, and *junk*, as well as a playful rhyme scheme, monolog, and dialog. • *The Velveteen Rabbit* by Margery Williams Bianco – text introduces children to language from a different time period; includes Tier II vocabulary such as *splendid, rustling*, and *snubbed*; and includes interesting sentences and phrasing, such as "*On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly between his paws, the effect was charming.*" • _____ • _____
Illustrations	High-quality texts include illustrations that are accurate to the plot, characters, and setting and that are also interesting and beautiful to look at. They utilize various media – drawing, collage, photography – and teach students about artistic and visual elements such as line, color, shape, and texture. (The Caldecott Medal is awarded annually to the artist who created the most distinguished picture book for children, and is a helpful reference for finding high-quality illustrated literature.) • *The Polar Express* by Chris Van Allsburg • *Mirette on the High Wire* by Emily Arnold McCully • _____ • _____

Key Idea #5

Engaging students with high-quality texts makes reading enjoyable and fosters a love of reading.

High-Quality Texts

Synopsis:

"This book of five stories began the ten-book series about Julian Bates, his little brother Huey, and his best friend Gloria.

The first story tells of a very special pudding that Julian's and Huey's father made for their mother. The father promises, "It will taste like a whole raft of lemons, it will taste like a night on the sea." But when it's ready, the boys mustn't eat it, he warns—they must wait till their mother comes home. Then dad goes to take a nap, and the boys guard the pudding from harm.

But the pudding looks so good that they just can't wait—and a little taste turns to a little bigger taste and another, until the pudding is decimated, and the scared boys run to hide under the bed. How their father teaches the boys a lesson—the lesson that mistakes can be repaired—has made this a favorite of children the world over.

Other stories in the book are about catalog cats—cat that, Julian claims, jump out of seed catalogs; a fig tree Julian steals leaves from in the hope of growing strong; a baby tooth that won't fall out; and Julian's happiness in making a new friend—only a little embarrassed that she's a girl.

I always thought of Julian as Everychild, having experiences that belong to children the world over. This book has a richness of language that children love, and its black-and-white drawings are some of the most beautiful I've seen in a children's book."
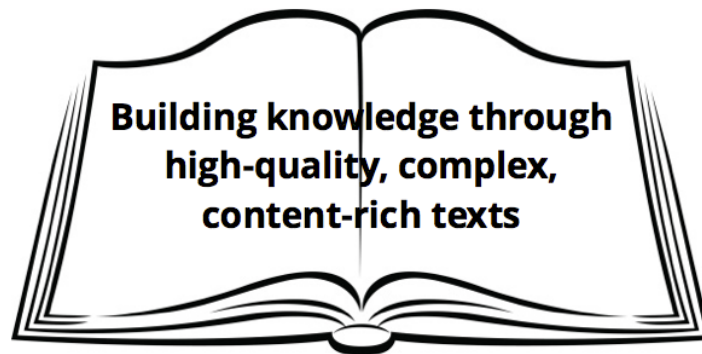
- Retrieved from http://www.anncameronbooks.com/prize-winners/the-stories-julian-tells.html

Thematically Rich Issues:

Round Characters:

Engaging Illustrations:

Rich Language:

Complex Plot:

Content-Rich Texts

Building knowledge through high-quality, complex, content-rich texts

Providing balanced book collections at all grade levels is vital to engagement during both reading instruction and self-selection. This work suggests that a balanced collection includes lots of informational titles and a variety of print materials. Pappas (1993) found that children as young as kindergarten showed a preference for informational text and Mohr (2006) noted that nonfiction books were the overwhelming choice of first grade students. In addition, Marinak and Gambrell (2007) found that third grade boys and girls valued reading newspapers and magazines as well as books.

- Reading Motivation: What the Research Says, retrieved from www.readingrockets.org

Considerations for Content-Rich Texts

- Does the text contain **new information** that students likely don't already know?
- Does the text **build background knowledge** that will help students comprehend later texts and experiences?
- Does the text contain information that is **useful** in the real world?
- Does the text contain information that is **relevant** to students' needs or interests? Does it help them **answer questions** or **solve problems**?
- Does the text contain information that helps students **connect** their own experiences and situations to others and to the broader world?
- Is the content of the text **authentic** and does it lend itself to **further research, exploration, and inquiry**?

- List borrowed and modified from two sources: *The importance of content rich texts to learners and students*, retrieved from Oxford University Press English Language Teaching Global Blog; and *Informational Text and Young Children: When, Why, What, Where, and How* by Dr. Nell K. Duke

Practice: Content-Rich Texts

Form a group of three, with each group member choosing one of the three informational articles:

- *Public Spaces*
- *New Animal Species*
- *Save the World: A little change can make a big difference*

Read your article and reflect on the characteristics of content-rich text. Discuss the content of the article and share your reflections with your group.

- Does the text contain **new** information that students likely don't already know?

- Does the text **build background knowledge** that will help students comprehend later texts and experiences?

- Does the text contain information that is **useful** in the real world?

- Does the text contain information that is **relevant** to students' needs or interests? Does it help them **answer questions** or **solve problems**?

- Does the text contain information that helps students **connect** their own experiences and situations to others and to the broader world?

- Is the content of the text **authentic** and does it lend itself to **further research, exploration, and inquiry**?

- Could you use this article in your classroom? If so, how?

Key Idea #6

Engaging students with content-rich texts builds knowledge and invites students to pursue interests and questions.

FYI for Kids!

Public Spaces

You and your friends race across the park to the swings. You pass people playing basketball, skateboarding, and jogging. You walk home on the sidewalk, and you visit the library on the way.

What do these places have in common? In addition to being fun, they're all public spaces. Public spaces are areas that are open to everyone: that's what public means.

If you go to a public school, a skateboarding park, or a hiking trail, you visit public spaces.

While public spaces are open to everyone, it takes a lot of time and money to keep them clean and growing. Towns, counties, states, and the federal government work together to clean and rebuild public spaces. Governments also redesign public spaces to create new attractions, such as new jogging trails and playgrounds. These tasks provide jobs for thousands of people.

Money collected through taxes allows governments to maintain public spaces. All workers pay taxes to federal, state, and local governments. You pay taxes, too, when you buy some things.

Tax money is used to build and repair roads, schools, and libraries. It is used to fund police and fire departments and national parks. It is also used to rebuild beaches, hiking trails, and other public spaces that are damaged by hurricanes, tornadoes, and other storms. Your taxes help keep public spaces clean and safe.

Although you don't have to pay to visit most public spaces, some spaces charge admission fees. Admission fees help pay the expenses of redesigning and maintaining the land and buildings in public spaces. Many people also donate their money and time to organizations that fund public spaces. Their donations help to keep these areas open to everyone.

Millions of Americans visit public spaces every day. They like to go to many different places to meet friends or to explore. They also like to see that their taxes keep their country beautiful and open to everyone.

FYI for Kids!
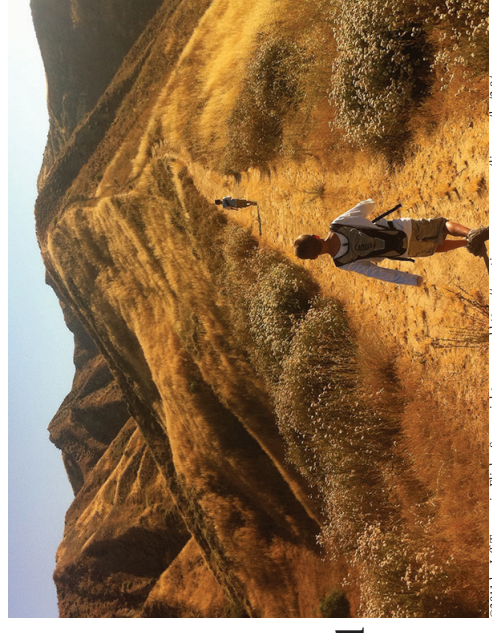
New Animal Species

We share the earth with millions of animal species. Some are huge, like elephants. Some are so small you can only see them with a microscope, like organisms that live in the ocean. However, although the earth has thousands of animal species, many are endangered. Scientists are trying to save endangered animals, but surprisingly, they are also finding new species.

In a South American rainforest, 60 new species of animals were found in 2012. Scientists say the reason so many new kinds of animals were found there is that this rainforest was almost untouched by humans.

Six new species of frogs were discovered at this time. This is particularly important because frogs around the world are becoming extinct. Scientists named one new frog the cocoa frog because of the color of its skin. The cocoa frog lives in the tall trees in this rainforest.

New kinds of animals are also being found in the oceans. A new shark was discovered in the Atlantic

Ocean, off the coast of South Carolina. The new shark, called the Carolina hammerhead, looks like a hammerhead shark, but it has fewer bones. A new kind of small ocean creature was also discovered in underwater caves in the Pacific Ocean, off the coast near California. The creature looks like a see-through shrimp, and it is only 3.3 millimeters long.

In Turkey, a country in the Middle East, scientists have found a new species of wood scorpion. Scorpions are poisonous animals that usually live in dry environments. The new scorpion, though, lives in humid environments and hides under rocks and in garden walls. It is small and mostly harmless to humans.

When so many animal species are in danger of becoming extinct, finding new ones is exciting. However, scientists continue to try to save endangered animals. Many animals—both known and unknown—may contribute to the earth in ways science doesn't even understand yet.
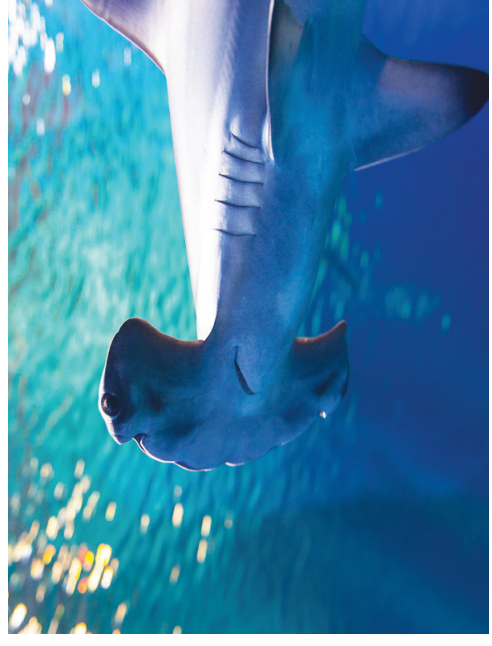
Save the World

A little change can make a big difference.

That chocolate pudding you had for dessert was delicious! You lick the lid, and you're ready to throw out the container—along with the plastic spoon. Stop right there! You can recycle that spoon!

Recycling is the practice of using items or materials again. That cuts down on the amount of waste on the planet. Americans recycle much of their garbage. According to the Environmental Protection Agency, the United States recycles more than 30 percent of its waste.

In 1999, recycling kept more than 64 tons of material from ending up in landfills. But there is still more that can be done.
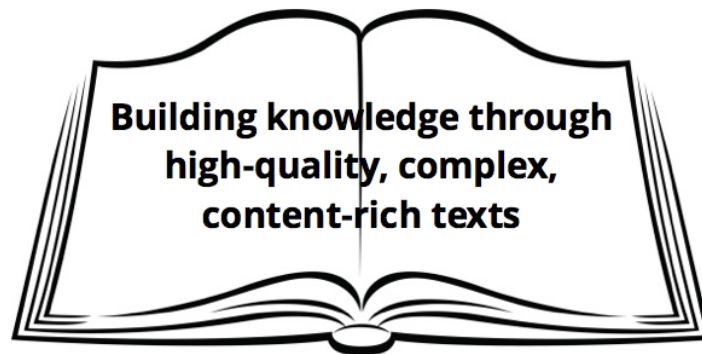
There are several ways to recycle around the home. If your community has a curbside pickup program, you can leave recyclable materials outside. The materials are then collected and brought to recycling centers. Another option is to take recyclable items to a refund center. For example, you can take many types of cans to can-return machines at supermarkets. Drop in the cans and you receive a small amount of money for each one.

It is easy to separate recyclable items from other trash. Paper, plastic bottles, and aluminum cans can usually be recycled. To make it easy, keep separate recycling bins in various places in your home. If you are writing in your room and have scrap paper, you can toss it into a recycling bin instead of throwing it out.
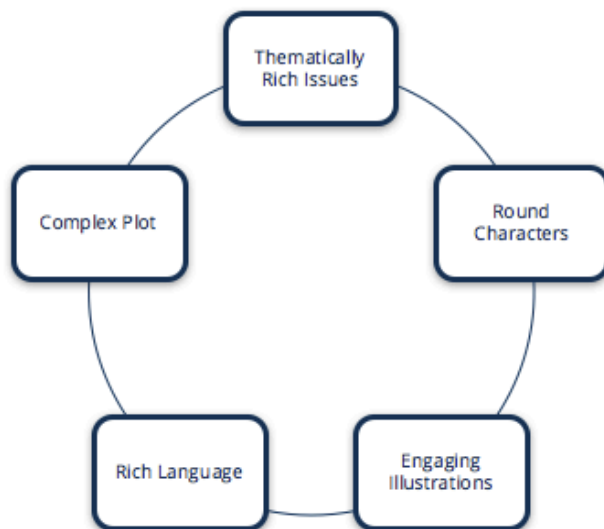
Five Easy Ways to Go Green

- **Plant a tree.** You can gather seeds, or you can buy a tree to plant. Trees help give us oxygen, which we need in order to live. Visit arborday.org for more information.
- **Reuse plasticware.** If you use plastic forks, knives, or spoons during meals, wash them and then use them again the next day. You will have less garbage, and you won't need to spend as much money on utensils.
- **Turn off the lights when you leave a room.** If no one is in a room, why keep it lit? Turn off lights, televisions, and other power-using devices when you don't need them. You will save energy.
- **Donate old clothes.** When clothing doesn't fit anymore, don't just throw it out. Donate the clothing to someone who needs it. Visit salvationarmyusa.org. You will not only cut down on waste but also help someone who might be unable to afford clothes.
- **Return cell phone batteries.** Cell phone batteries contain chemicals that can pollute air and water. Find out whether the phone store has a recycling program; if not, ask the employees whether they know of a program that collects the batteries. Visit recyclewirelessphones.com for more information.

High-Quality <u>and</u> Content-Rich Texts

Building knowledge through high-quality, complex, content-rich texts

Discuss

Which characteristics are the <u>same</u> for both literary and informational text?

- Thematically Rich Issues
- Round Characters
- Complex Plot
- Engaging Illustrations
- Rich Language

- Does the text contain **new** information that students likely don't already know?
- Does the text **build background knowledge** that will help students comprehend later texts and experiences?
- Does the text contain information that is **useful** in the real world?
- Does the text contain information that is **relevant** to students' needs or interests? Does it help them **answer questions** or **solve problems**?
- Does the text contain information that helps students **connect** their own experiences and situations to others and to the broader world?
- Is the content of the text **authentic** and does it lend itself to **further research, exploration, and inquiry**?

Text Selection: Putting It All Together

Discussion

Think about the following key ideas:

- All students need regular practice with high-quality, appropriately-complex texts. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.
- In the elementary grades, children must be exposed to complex texts in order to build strong foundations for high level reading and writing. Because children's independent reading skills are still developing, interactive read alouds create opportunities for children to engage with complex texts that would otherwise be inaccessible.
- Engaging students with high-quality texts makes reading enjoyable and fosters a love of reading.
- Engaging students with content-rich texts builds knowledge and invites students to pursue interests and questions.

How would you explain to another teacher why it's important to select high-quality, content-rich, complex text for interactive read alouds in the elementary classroom today?

Key Idea #7

Early grades teachers should purposefully select read aloud texts that are complex, high-quality, and content-rich. These kinds of texts support complex interactions with text, develop a love for and interest in reading, and build students' knowledge and vocabulary.

Module 3
Planning Repeated Interactive Read Alouds

[TAB PAGE]

Module 3: Planning Repeated Interactive Read Aloud Lessons

Objectives
- Understand the term "repeated interactive read aloud" and recognize why repeated interactive read alouds are a critical instructional strategy for early literacy development
- Make connections to key learning from Module 2
- Learn how to build rigor across multiple reads by scaffolding questions and tasks
- Learn how to create culminating tasks that require speaking, drawing, and writing
- Create a repeated interactive read aloud lesson plan with daily and culminating tasks

Standards
Repeated interactive read alouds provide rich context for teaching a wide range of standards. This module most closely aligns with the following standards:

College and Career Readiness Anchor Standards for Reading

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

College and Career Readiness Anchor Standards for Writing

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Research to Build and Present Knowledge
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

College and Career Readiness Anchor Standards for Speaking and Listening
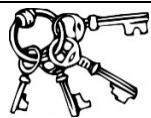
Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Presentation of Knowledge and Ideas
3. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

TEAM Alignment
- Standards and Objectives
- Presenting Instructional Content
- Activities and Materials
- Questioning
- Teacher Content Knowledge
- Thinking
- Problem-Solving
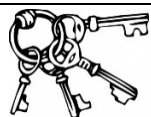- Instructional Plans
- Student Work
- Assessment

Key Idea #1

All students need regular practice with high-quality, appropriately-complex texts that build knowledge and vocabulary. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.

Key Idea #2

All students need regular practice with rigorous and standards-aligned instructional tasks that require listening, speaking, and writing. Instructional tasks should push students to think deeply about a text and to make connections across texts and to the broader world.

Key Idea #3

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary, with the end goal of building knowledge about the world.

What is a Repeated Interactive Read Aloud?

The term interactive read aloud is used in a broad sense to "describe the context in which a teacher genuinely shares, not abandons, authority with the children" (Smolkin and Donovan 2002, p. 28). Before, during, and after reading, adults may use opportunities to incorporate dialogic strategies. These are strategies that actively engage children in reciprocal, conversational exchanges with participants sharing ideas with each other and listening to alternative perspectives. Teachers intentionally build on their own and the children's ideas to keep the focus on the text and to expand on the content in ways that support and enhance language and thinking skills.

Read alouds, especially when dialogic strategies are incorporated, are positively linked to children's overall academic achievement, reading skills and interest in reading and writing. Not only is it an enjoyable and engaging experience, but it also enhances oral language through exposure to new and interesting words and grammatical structures that are quite different from everyday conversation. It provides opportunities for participation in sustained conversations, expansion of language use for a wider range of functions, and growth of conceptual knowledge. The basic skills of beginning reading such as print awareness, phonological awareness, and alphabet knowledge are also supported within a meaningful context.

- Interactive Read Alouds—An Avenue for Enhancing Children's Language for Thinking and Understanding: A Review of Recent Research, Lennox, 2013.

Repeated interactive read alouds, a systematic method of reading aloud, allow teachers to scaffold children's understanding of the book being read, model strategies for making inferences and explanations, and teach vocabulary and concepts. A storybook is read multiple times in slightly different ways in order to increase the amount and quality of children's analytical talk as they answer carefully crafted questions. These techniques have shown to be effective in increasing children's engagement, understanding, and appreciation of literature.

- McGee and Schickedanz, 2007

A key feature of interactive reading is the intentionality of the adult reader, who carefully structures the interactive reading experience to purposefully "challenge, extend, and scaffold children's skills" to propel children forward on their path of learning."

- Scaffolding with Storybooks: A Guide for Enhancing Young Children's Language and Literacy Achievement, Pianta & La Paro, 2003, Justice and Pence, 2005

Interactive Read Aloud - Classroom Exemplar

Watch a video segment from an interactive read aloud and reflect on the discussion questions below. After the clip, record your responses in the manual to help contribute to your group's discussion. https://www.youtube.com/watch?v=nznO1BMtahw

1. What did the teacher do while reading so that she could develop student thinking?

2. Was the teacher intentional in the selection of a complex text and in her use of questioning? How can you tell?

3. How does the teacher require analysis of the text's structure and content?

4. In what ways are the students engaging with the text and with their peers?

Repeated Interactive Read Alouds

What it is…	What it is not…
Carefully planned, systematic text selection	Grabbing any book off the shelf
Engaging, dialogic, interactive	"Rocking chair reading"
Purposeful repeated readings	One and done
Reading for different purposes each time	Broken record reading
Includes pre-planned questions and tasks	Thinking up some questions at the end
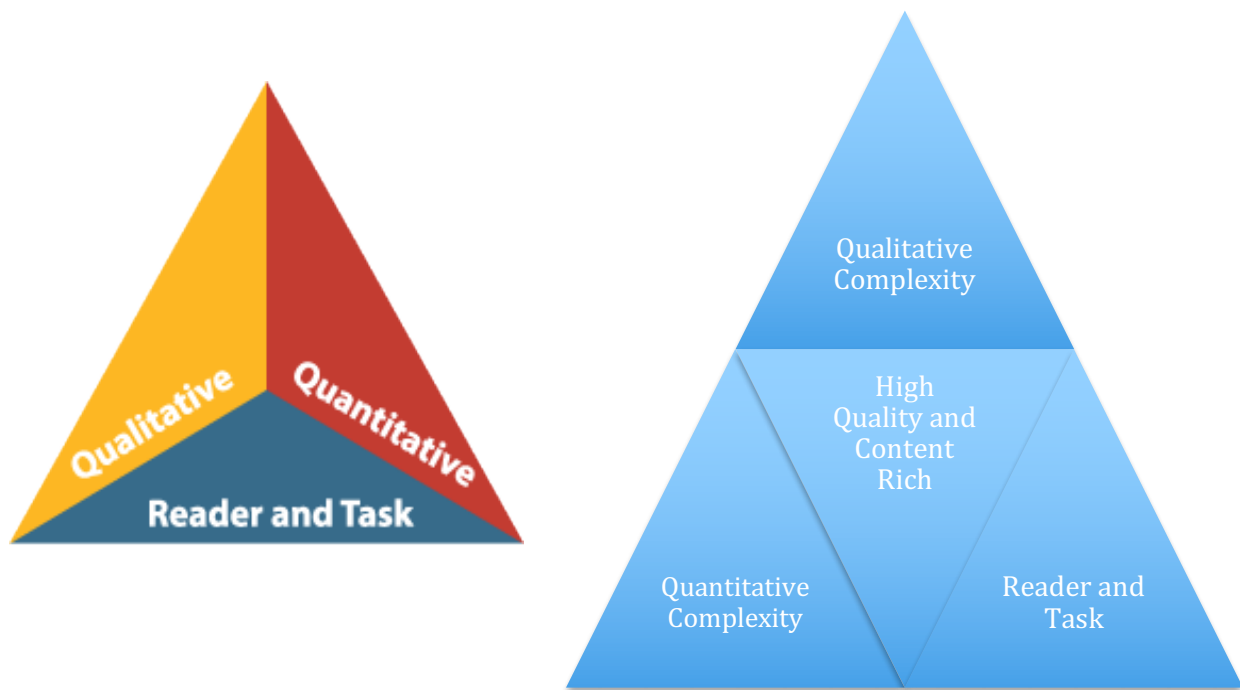
Why read a text more than once?

- Because high-quality complex texts are rich with content and meaning, it is nearly impossible to explore and comprehend everything in one sitting. The purpose of repeated close reading is to provide students opportunities to explore different features and meanings of the text over time, in a supported, scaffolded, and challenging setting.
- Through repeated close reading students learn and apply important comprehension strategies that they can use later when reading independently.
- Repeated readings promote vocabulary acquisition: "Repeated readings may have a positive influence on children's receptive vocabulary because several exposures to a book and its vocabulary provide children with additional opportunities to encode, associate, and store new information." (Biemiller and Boote, 2006)

A Focus on Learning Vocabulary in Context

Kindle (2012) identifies three different levels of [vocabulary] instruction…In implicit instruction, children hear more complex language as books are read and teachers weave this language into discussion; there is no attempt to teach word meanings. In embedded instruction attention is provided to target words. Child-friendly definitions are inserted within the supportive context of the read aloud, but with minimal disruption to reading. Explicit focused instruction usually occurs before or after reading, when teachers identify and work with target words that are critical for comprehension. This allows for multiple opportunities to interact with target words outside the context of the book.

- Interactive Read Alouds—An Avenue for Enhancing Children's Language for Thinking and Understanding: A Review of Recent Research, Kindle, 2012 in Lennox, 2013.

Three Levels of Vocabulary Instruction

- *Implicit Vocabulary Instruction* – There is not an attempt to teach word meanings. Instead, teachers weave this language into discussion or through drawing attention to context clues, illustrations, or the use of more common synonyms. The flow of the story is not interrupted for these words.

- *Embedded Vocabulary Instruction* – These words are also not through direct instruction. Instead teachers provide a quick, child-friendly definition. The flow of the story is not interrupted. Words targeted for embedded instruction would be those that help with comprehension but are not essential to the story.
- *Explicit Instruction* – This instruction occurs before or after reading. Teachers identify and work with target words that are critical for comprehension or are powerful academic vocabulary.

Guide to Planning Repeated Interactive Read Alouds
that Support Close Analytic Reading

1. Select a high-quality and content-rich text. Analyze it for its qualitative and quantitative complexity.
2. Analyze the content of the text; identify the most important information, ideas, and meanings for students to comprehend.
3. Ask yourself: if students deeply understand this text and its essential information/ideas/meanings, what would they be able to say or do? How would they demonstrate this understanding? Draft potential culminating tasks aligned to the key information, ideas, and meanings.
4. Create a series of text-dependent questions that scaffold students to a deep understanding of the text and its essential information/ideas/meanings. Be sure to sequence questions in a way that supports literal, inferential, and analytical understanding.
5. Locate important vocabulary words and language in the text and integrate questions and discussion that highlight their meaning and significance. Identify vocabulary words that might be unknown to students, and determine how you will teach them (implicit, embedded, or explicit instruction).
6. Take stock of what standards are being addressed in the series of questions above. Then decide if any other standards are well-suited for this text. If so, form questions that align to those standards. _Note: Teachers can begin with the standard(s) in mind before selecting text for a read aloud, especially if there is a specific instructional standard that needs to be taught or that students need to practice with._
7. Find the sections of the text that will present the greatest difficulty and craft questions that support students in comprehending these sections. These could be sections with difficult syntax, particularly dense information, tricky transitions, or places that offer a variety of possible inferences.
8. Plan places when teacher think alouds may be needed to clarify the text or assist comprehension. Plan additional supports, such as anchor charts.
9. Select and refine one culminating task, based on your ideas from step #2. Double check that the text-dependent questions you planned support and scaffold students toward that culminating task. Refine your questions as needed.
10. Reflect on the rigor and complexity of the text and the questions you drafted. Determine how many days of study students will need to deeply comprehend the text and successfully complete the culminating task. Add in daily tasks that synthesize each read and provide additional scaffolding toward the culminating task.

- This guide borrowed and adapted from two sources: Achieve the Core's Read Aloud Project; _Great Habits, Great Readers: A Practical Guide for K-4 Reading_ by Bambrick-Santoyo, Settles, and Worrell

Scaffolding Readings and Tasks
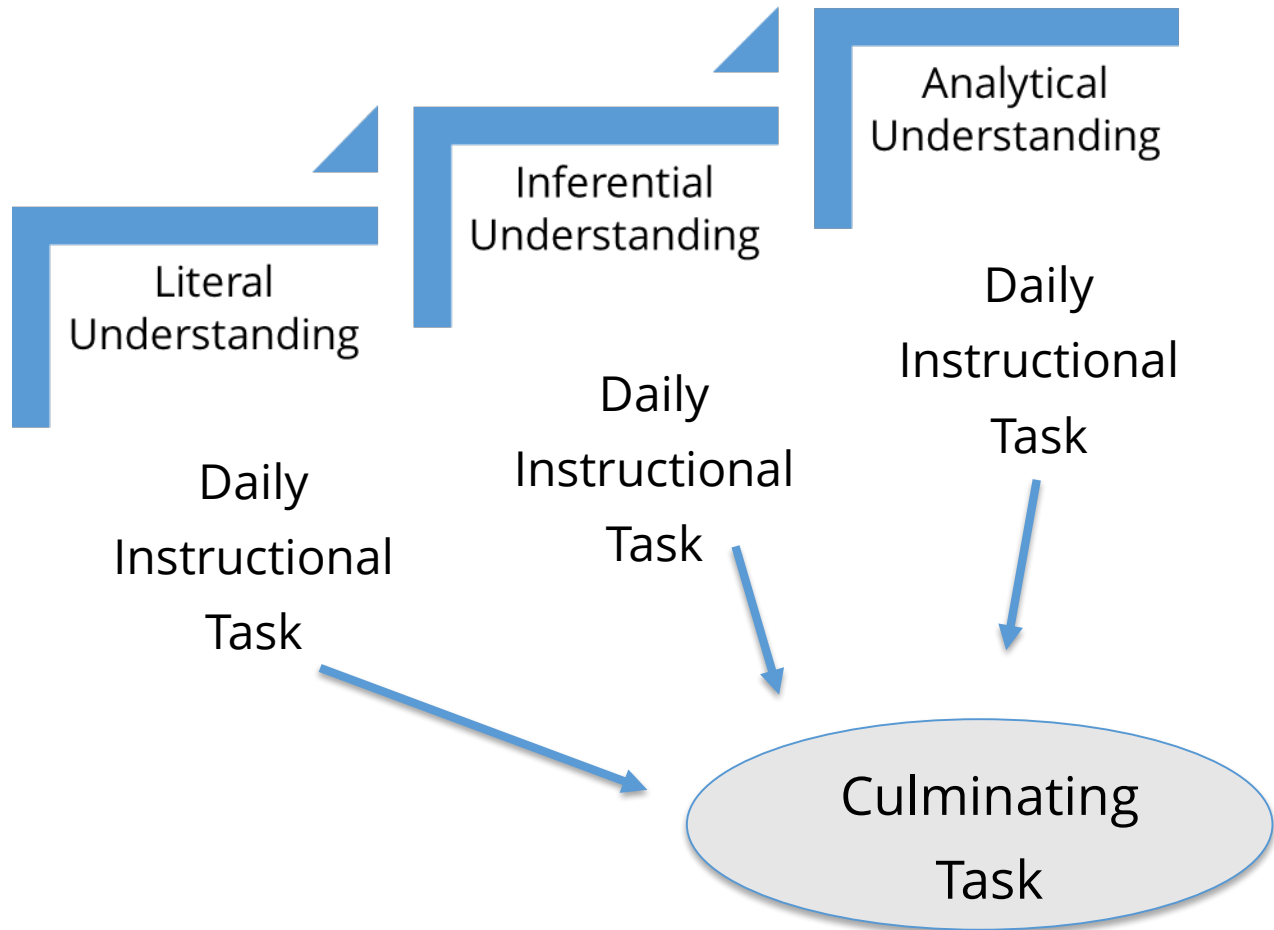
Types of Tasks

- *Daily Instructional Task*: These tasks are small, daily assignments that wrap up learning at the end of a lesson. These tasks can vary from speaking to drawing to writing tasks, but are all generally used as a type of quick formative assessment to give teachers information about students' developing understanding of the text.
- *Culminating Task*: These tasks are larger assignments that demonstrate understanding of the anchor text and/or two paired texts in a text set. These tasks typically require writing and are used as a summative assessment of content and standards.
- *Extension Task*: (unit wrap up) This task is a writing tasks that connects and extends the concepts taught in the text set. This task connects several texts together, such as a research project where students organize information learned throughout the text set and pursue additional questions through independent research.

Example: Repeated Interactive Read Aloud

Text	*Amelia Bedelia* by Peggy Parish (Genre: Literary)
Standards	RL.1.3 Describe characters, setting, and major events in a story, using key details. RL.2.3 Describe how characters in a story respond to major events and challenges.
Culminating Tasks	Demonstrate understanding of character and supporting evidence through the completion of character trading cards
Objectives	Students will • Analyze a qualitatively-complex text by answering text-dependent questions and using this information to create their own representations of a character • Define words and phrases with multiple meanings by completing the Amelia Bedelia Chore Table printout • Form and support opinions and arguments about a character, citing textual evidence in their critical writing • Infer the feelings of a character using textual evidence to support their claims in a group discussion
Session 1	• Introduce the text by saying, "Today we are going to use details from a story, like the words and phrases used by the author, to describe a character." • Read aloud the entire text of Peggy Parish's *Amelia Bedelia*. To promote a close listen by the students, do not stop reading to model or think aloud about the text. • As a whole group, discuss the following text-dependent questions to promote general understanding of the story: ○ "Who is the main character in this story? How do you know?" Students should provide examples from the text as they answer the questions. ○ "What words and phrases did the author use to describe the character?" Record students' answers on chart paper. • Distribute blank paper and writing supplies. • Have students work individually to draw a picture of Amelia Bedelia and use at least three words from the text, which the teacher just recorded on chart paper, as descriptors. For example, a line from her mouth could say, "She's a good baker. She makes lemon meringue pie." A thought bubble could include the statement "My, these folks want me to do strange things." The teacher could do an example illustration with the students before they complete this activity

	independently (or in small groups). The teacher can use think aloud techniques to describe the thought process for choosing information to include in the model drawing. Students are encouraged to use examples from the chart paper or others from the text to include in their drawing. • Collect students' drawings for assessment. • Bring the class back together to discuss how words as well as pictures help us visualize this character.

Session 2	• Review Session 1 by asking students to describe Amelia Bedelia.
	• Explain the purpose of this session, saying, "Today we are going to reread a section of *Amelia Bedelia* and use the words in the text to figure out how the character of Amelia Bedelia thinks."
	• Distribute Amelia Bedelia's Chore Table to all students. Explain that in the first two columns they will pause during the reading to record answers about chores and what Amelia Bedelia does, and then fill in the third column about what Amelia Bedelia should do after they finish reading.
	• Read the text from when Amelia Bedelia begins her chores ("Now let's see what this list says.") through Amelia Bedelia measuring the rice ("And Amelia Bedelia measured that rice."). Do not stop to model or think aloud while reading, but pause to allow students time to write.
	• After reading, provide students with time to complete their tables, and then use their notes during the following discussion. The discussion should focus students' attention on words with multiple meanings, asking them to support their opinions and arguments with examples from the text.
	    ○ "What are Amelia Bedelia's chores?"
	    ○ "What does she do as she follows the list? What is she supposed to do?"
	    ○ "What words on the list confuse Amelia Bedelia?"
	    ○ Divide the class into small groups to discuss the following, using "I agree" / "I disagree" statements: "Is Amelia Bedelia right or wrong in how she completes her chores?"
	• Have students take out a writing utensil and turn to the back of their table (or distribute blank paper). Ask them to complete the following writing prompt: "Would you like Amelia Bedelia to be your maid? Why or why not? Use specific examples from the text to support your answer." Collect student work for assessment. Share student responses in whole group or small group settings as time permits.

Session 3	• Review Session 2, asking students to restate and support their opinions of whether or not Amelia Bedelia was correct in how she completed the chores. During this discussion, also review the terms that caused confusion for Amelia Bedelia.
	• Introduce this session with the following: "Amelia Bedelia is not the only character in the story. Today as we reread, we are going to think about how Amelia Bedelia and the Rogers react differently to the same events."
	• Begin reading when the Rogers return ("Amelia Bedelia heard the door open."). Read until the end of the book.
	• Divide students into groups to discuss the reading. Ask the following questions, requiring students to form opinions and arguments using the text as supporting evidence:
	   ○ "Does Amelia Bedelia think she has done a good job? What evidence from the text supports your answer?"
	   ○ "How does Mrs. Rogers feel about Amelia Bedelia? How does Mr. Rogers feel? Support your answers with evidence from the text."
	   ○ "All three characters are seeing the same results from Amelia Bedelia's work, but they have different reactions. How are their thoughts the same? How are they different?" (*If you are completing this lesson early in the year, it may be necessary to have a mini lesson on comparing/contrasting prior to this session, depending on the abilities of your students*.)
	• After the discussion, distribute the Trading Card Creator Planning Sheet and have students record their answers. By completing the planning sheet, students can form their thoughts before being required to type, as doing both simultaneously can be a challenge for young students. It would be helpful if teachers also provided an example of a "real" trading card, as some students may not be familiar with these types of cards.

Extension	Collect leveled texts or read alouds (i.e. *Stand Tall, Molly Lou Melon*, *Enemy Pie*, etc.) with strong leading characters. Have students read or listen to an appropriate text and complete a character trading card based on the book. This enables students to apply the deep thinking they have engaged in throughout this lesson to their independent and/or ongoing work.

- Amelia Bedelia plans retrieved and adapted from http://www.readwritethink.org/classroom-resources/lesson-plans/amelia-bedelia- close-closely-30977.html

Text	*Of Thee I Sing* by Barack Obama (Lexile 830) Synopsis: This is a letter from President Barack Obama to his daughters, where he poses reflective questions regarding the character of his daughters and gives an example of historical significance to illustrate each characteristic. The letter ends with an explanation that all American generations are made up of different religions, backgrounds, beliefs, and races, and that President Obama's daughters are part of the future.
Standards	RI.2.1, RI.2.2, RI.2.4, RI.2.6, RI.2.7; W.2.2, W.2.8; SL.2.1, SL.2.2, SL.2.5, SL.2.6; L.2.1, L.2.2, L.2.4
Culminating Tasks	Students choose one of the thirteen historical figures discussed in the book. Students will write two pieces: • an informational piece describing the traits and achievements of this important person, using specific evidence from the text and also pulling from other sources • an opinion piece about why the historical figure they chose is an inspirational figure, using specific evidence the text as well as other sources
Objectives	• Identify the central messages of the letter: certain characteristics unite all Americans, from our nation's founders to today's generation; there is potential within each of us to pursue our dreams and forge our own paths • Recall information about important historical figures • Make connections between the historical figures in the text and the text's central themes
Session 1	**Introduce the text** – Show students a picture of the president and his daughters; invite them to guess who the author it. Read the text all the way through with minimal interruptions. Encourage students to enjoy the story, illustrations, and rhythm of the text.
Session 2	**Reread pages 2 and 3.** *What did the author mean when he wrote, "She helped us see big beauty in what is small...?"* Show pictures of Georgia O'Keefe's art work. **Reread pages 4 and 5.** *What does the author mean when he says "That you braid great ideas with imagination?" The author chose the word braid here to talk about how Albert Einstein pulled all of his new ideas together into new thoughts. Why do you think he used the word "braid?"* **Reread pages 6 and 7.**

The text says, "He swung his bat with the grace and strength of a lion and gave brave dreams to other dreamers." What does this mean?
(Background information on Jackie Robinson may be needed, since the text doesn't directly explain his role as an African American baseball player.)

Reread pages 8 and 9.
Show additional pictures of Sioux tribes living in the plains and their cattle roaming freely. Relate the pictures to the vocabulary that the author uses to paint the picture of a free spirit. Then ask, "W*hat did Sitting Bull mean by "For peace, it is not necessary for Eagles to be Crows?"*

Reread pages 10 and 11.
Play one or more audio clips from Billie Holiday. Ask students how the songs make them feel. Discuss how music creates a feeling.
http://www.pbs.org/jazz/biography/artist_id_holiday_billie.htm for Billie Holiday

Reread pages 12 and 13.
Show the following video clips and discuss characteristics of Helen Keller.
- http://gardenofpraise.com, for more information on Helen Keller.
- http://m.youtube.com/watch?v=lUV65sV8nu0, has a short video clip of a movie of Helen Keller using Sign Language

Reread pages 14 and 15.
Where else have we heard the word equal? What does the word equal mean?
Show pictures of the Vietnam Veterans Memorial and the Civil Rights Memorial.

Reread pages 16-19
What does the author mean by "unyielding compassion"?

Reread pages 20 and 21.
Why did the author use the words: lunar landing leaps?
Teacher may address alliteration in a mini-lesson.

Reread pages 22 and 23.
https://www.youtube.com/watch?v=NzbL3X68TEI for a 6.5 min-video on Cesar Chavez's life

Reread pages 24 and 25.
Then ask students to listen to this sentence, *"He kept our nation one and promised freedom to enslaved sisters and brothers." What do you think the author meant in this sentence?*

	Reread pages 26 and 27. *What does the language make you picture in your mind, when the author says "His barefoot soldiers crossed wintry rivers, forging ever on?"* Lead an initial conversation about the book's theme. *Why did the president write this book for his daughters? What did he want to teach them?*
Session 3	Say to the class: *As I reread the text aloud, I want you to listen for the question that is posed by the author and the characteristic that the question refers to. We will record our information in a graphic organizer.* Provide students with, or model the process of creating, a graphic organizer. The organizer should have 13 rows (one for each historical figure) and 3 columns. Column 1 will answer the question: What characteristics did President Obama choose to focus on when writing this letter to his daughters? Column 2 will answer: Who did the author choose to represent the characteristic? And column 3 will answer: What did the historical figure do to demonstrate this characteristic? **Reread each section and ask the following questions:** *What characteristic does President Obama identify for his daughters on this page?* *What historical figure did he choose to represent this characteristic?* *What actions connect this historical figure with the characteristic?* Guide students to complete the corresponding piece of the graphic organizer. After reading, have students reread through their notes and reflect on the common traits the figures share. Revisit yesterday's conversation around theme. Ask additional guiding questions, if needed, to support students in comprehending the theme.
Session 4	**Independent Research** – Each student chooses the historical figure they want to write about. Students learn more by studying texts and other media sources in the library and on the computer.

- Adapted from Student Achievement Partners Read Aloud Project

Sample Lesson for Second Read – *The Stories Julian Tells*

Session 2	*Lesson Introduction*:
	• Review previous day's reading. Ask, "What details do you remember about Julian and Gloria?"
	• Explain the objective/purpose of today's lesson. Say, "Today we are going to reread sections of the chapter "Gloria Who Might Be My Best Friend" and use the characters' decisions and actions to determine the lesson that can be learned. Before we start let's quickly review what we already have on our character anchor chart."
	• Distribute character logs they have been creating. As a class, look over the characters from the previous chapters recalling the lessons the characters learned from their experiences. Remind students that as you read today, they are going to reflect on the lesson of this chapter by looking at Julian and Gloria's decisions and actions.
	
	I Do/We Do:
	• Reread the text stopping to respond to ask and discuss the questions returning to the text as needed.
	• Record details (actions, dialogue, descriptions) on the anchor chart while students record information in their Character Logs.
	    o How did Julian and Gloria know the birds wanted them to go away? Why do you think the birds reacted in that way?
	    o Look at the illustrations. Thinking back to the beginning of the story, what do the pictures reveal about Julian and Gloria's relationship?
	    o Think about the title, "Gloria, Who Might Be My Best Friend". Read Julian's five wishes. Which wish relates to the title and why do you know that?
	    o Reread the second paragraph. What words and phrases does the author use that will help you see the kite in the air?
	    o Explain what Julian and Gloria did with their wishes. How will they know if their wishes will come true?
	
	Daily Instructional Task:
	• After reading, have students return to the character logs. Say, "Look at the details we recorded on our anchor chart and in your character logs. What is the lesson the characters learned?"
	• Utilize turn and talk having students discuss in order to determine the lesson that can be learned from the characters' experiences in this chapter.
	• After sharing out responses, record the final answer on the anchor chart while students record it in their character logs. (Check for Understanding)

- The Stories Julian Tells plans retrieved and adapted from Achieve the Core and Louisiana Believes

Developing Culminating Tasks

Teachers must make purposeful matches between text, task, and reader.

- Wessling, 2013

Teaching is a means to an end. Having a clear goal helps us educators to focus our planning and guide purposeful action toward the intended results.

- Center for Teaching, 2015

Key Idea #2

All students need regular practice with rigorous and standards-aligned instructional tasks that require listening, speaking, and writing. Instructional tasks should push students to think deeply about a text and to make connections across texts and to the broader world.

What is a Culminating Task?

A culminating task is an instructional activity that students complete after deep study of a text. The culminating task prompts students to think about the most important meanings presented in the text and gives them an opportunity to demonstrate their comprehension.

Culminating tasks help students build critical thinking and textual analysis skills, and give them meaningful practice in articulating and defining ideas, supported by evidence, through speaking, drawing, and writing.

An effective culminating task should:
- Support students in comprehending the meaning(s) of the text
- Hinge on a thoughtful prompt that is based on Tennessee Academic Standards
- Provide opportunities to express comprehension through speaking, drawing, or writing
- Be appropriately complex
- Be text dependent
- Be clear – not a "gotcha"
- Require textual evidence
- Pull from complex portions of the text
- Require analysis, synthesis, and evaluation of the text
- Require thoughtful reading and rereading of the text
- Should be a culmination of instruction that sets students up for success

Example: Culminating Task

When preparing an interactive read aloud with repeated close reading begin with the end in mind. What will students learn and be able to do as a result of listening to the story multiple times?

Culminating Task	• After reading each resource ["For the World's Poor, Drinking Water Can Kill" & "Millions Lack Safe Water"], think about the big learning. What did you learn that was *new and important* about the topic from *each resource*? How did the last resource add to what you learned from the first resource?
	
	• Teacher Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationship. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability.
	
	• This task assesses:
	   o RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
	   o RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
	   o RI.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
	   o W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- Retrieved and adapted from Achieve the Core Text Sets, Earth's Precious Resource

Example: Culminating Task

Culminating Task	• What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions.
	• Teacher Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationship. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability.
	• This task assesses:
	  o Identifying a central message
	  o Describing main characters
	  o Examining how a central message is conveyed through characters

Discussion
- How do these example culminating tasks align to the criteria for an effective task?

Video: Repeated Interactive Read Aloud

Watch how this educator thinks through all the pieces of a repeated interactive read aloud with the text *Julius, the Baby of the World* by Kevin Henkes. Use the graphic organizer below to record your observations. The questions in the graphic organizer align to the steps of the "Guide to Planning Repeated Interactive Read Alouds".

Repeated Interactive Read Aloud – *Julius, the Baby of the World*	
How did she **select the text**; what did she notice about its complexity?	
How did she analyze the content of the text and determine its **key ideas and meaning**?	
How did she **scaffold questions** to support deeper understanding of the text?	
How did she plan **daily tasks** that gave students additional opportunities to think about the text?	
Additional Notes	

Practice: Creating a Culminating Task

Review the text complexity analysis you completed earlier for *The Velveteen Rabbit*, including the sample tasks you identified. Discuss the most important information, ideas, and meanings of the text with a group, and edit or add to your list of culminating tasks for this text.

Guide to Planning Repeated Interactive Read Alouds
that Support Close Analytic Reading

1. Select a high-quality and content-rich text. Analyze it for its qualitative and quantitative complexity.
2. Analyze the content of the text; identify the most important information, ideas, and meanings for students to comprehend.
3. Ask yourself: if students deeply understand this text and its essential information/ideas/meanings, what would they be able to say or do? How would they demonstrate this understanding? Draft potential culminating tasks aligned to the key information, ideas, and meanings.

Culminating Tasks for *The Velveteen Rabbit*:

Practice: Creating Text-Dependent Questions that Scaffold Understanding

> **Guide to Planning Repeated Interactive Read Alouds**
> **that Support Close Analytic Reading**
>
> 4. Create a series of text-dependent questions that scaffold students to a deep understanding of the text and its essential information/ideas/meanings. Be sure to sequence questions in a way that supports literal, inferential, and analytical understanding.
> 5. Locate important vocabulary words and language in the text and integrate questions and discussion that highlight their meaning and significance. Identify vocabulary words that might be unknown to students, and determine how you will teach them (implicit, embedded, or explicit instruction).
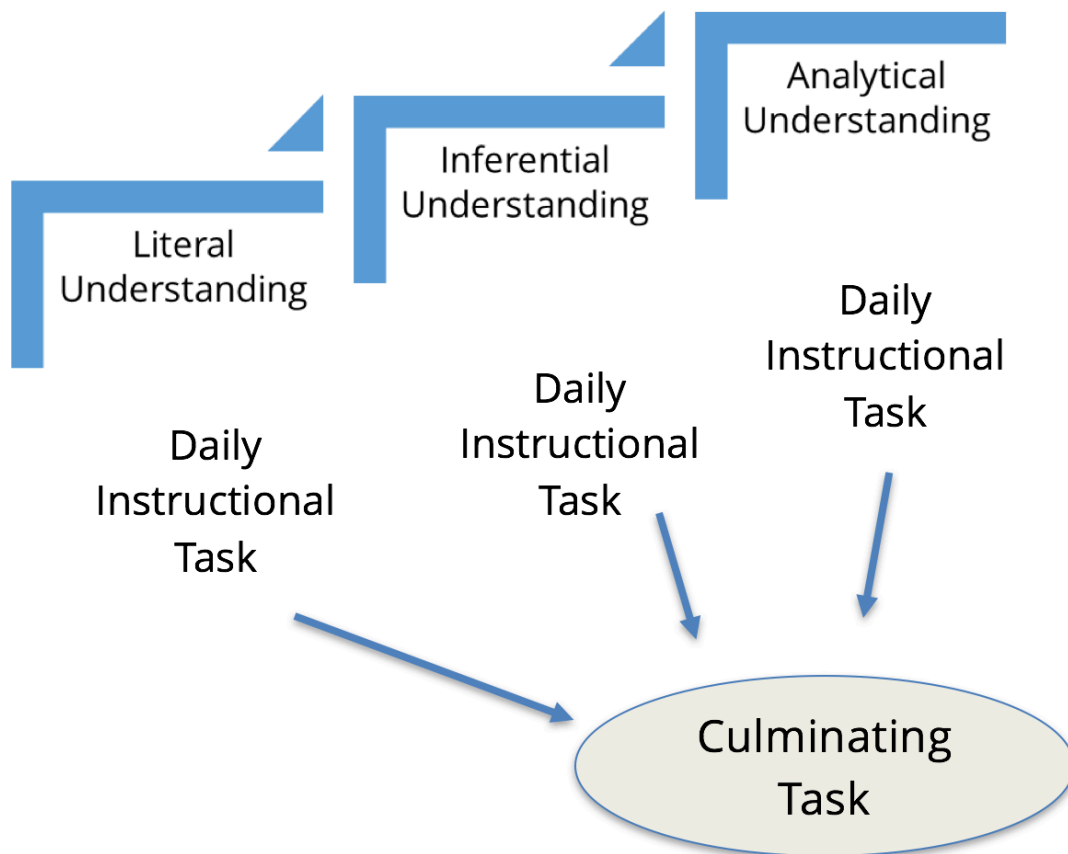
Practice: First Read - Literal Understanding

Purpose: Students gain a literal understanding of the text as they focus on what the author explicitly shares about the key ideas and details of the text. The purpose is to understand what the text says.

Looks Like: Teachers should read the entire book with minimal interruptions during the initial reading. Stop to provide word meanings or clarify only when you know the majority of your students will be confused. The goal is for students to enjoy the book, both its literature and illustrations, and to experience it as a whole. This gives students context and a sense of completion before they dive into examining sections of the text more carefully on subsequent reads.

Sounds Like: Questions focus on identifying and understanding what the text says explicitly, or the information that is "right there". Questions should support students in understanding the *who, what, when, where*, and *how* of the text, including story elements (i.e. characters, setting, and plot) and other important details that the author includes.

Text-Dependent Questions: Locate the Tennessee Academic Standards for your grade level in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at a literal level. Start with the **Key Ideas and Details** standards for both Informational Text and Literature, with a specific focus on **Anchor Standard #1**. Brainstorm initial ideas for a daily task that synthesizes learning and supports comprehension.

1._____

2._____

3._____

DAILY TASK:

> *Note: **Anchor Standard #2** focuses on the text's theme or main idea. Depending on the complexity of the text and students' abilities, questions aligned to this standard may be appropriate for the first read. However, if the text's theme or main idea requires inferential thinking, students may need additional exposure to the text before they're ready to answer these questions. The same is true for **Anchor Standard #3**, which is about describing characters and making connections.*

- Purpose is to understand what the text says
- Teacher reads the full text with minimal interruptions
- After reading the text, ask "right there" questions about information that is stated explicitly
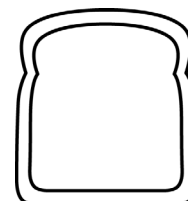
Practice: Second Read - Inferential Understanding

Purpose: Students make inferences to determine implicit meanings and connections within the text, thinking more about the key ideas and details in the text and beginning to explore its craft and structure. Students start answering "why" questions. The purpose is to understand what the text means and how it works.

Looks Like: For a second read, select a section of the text that is "close read worthy" or reread the full text, depending on the text's length. Alert students to sections that include complex elements or ideas that they can explore at greater depth. This read may focus on the author's craft and organizational patterns. It may include focus on the author's vocabulary choices, text structure, or text features.

Sounds Like: Questions should build on the *who, what, where, when*, and *how* questions from the previous reading by pressing students to link evidence and explain *why*. Teachers should ask questions about the illustrations, vocabulary, and difficult or unique sentences and prompt students to think about how pictures and words convey meaning. Teachers may ask structural questions about genre, point of view, or text features.

Text-Dependent Questions: Locate the Tennessee Academic Standards for your grade level in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at an inferential level. **Revisit the Key Ideas and Details** standards, then move on to the **Craft and Structure** standards for both Informational Text and Literature. Brainstorm initial ideas for a daily task that synthesizes learning and supports comprehension.

1._____

2._____

3._____

DAILY TASK:

> *Note: Depending on the complexity of the text and students' abilities, teachers may choose to read the text or sections of the text two or more times with a focus on inferential understanding.*

- Purpose is to understand what the text means and how it works
- Read to answer "why"
- Incorporate questions that require inferences
- Draw students' attention to specific words, sentences, and images
- Begin to ask higher-order questions around theme, purpose, point of view, etc.
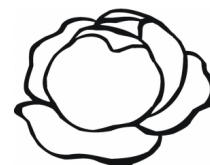
Practice: Third Read - Analytical Understanding

Purpose: Students integrate knowledge and ideas to analyze the text for meaning and purpose. Students may be asked to engage in the comparative analysis of two or more texts. Final reads and deep thinking set students up to demonstrate their comprehension through a rigorous culminating task.

Looks Like: The third (or more if needed) reading of a text should go even deeper, requiring students to synthesize and analyze information. This read could include comparing the book to other texts or media. It also may include examining deep themes, analyzing characters' motives, and/or thoroughly examining and comprehending challenging new concepts in an informational text.

Sounds Like: Questions should support students in connecting ideas and drawing conclusions, as well as continue to press on the question of "What does the text mean?" and hold students accountable to justifying their reasoning with specific text evidence. The teacher may record ideas on sticky notes or graphic organizers to scaffold information, or refer back to previous discussions of the text. Attention to particular sections of the text that are challenging or significant may occur during the final reading as well. Questions may cover a range of standards, depending on the topic and complexity level of the text.

Text-Dependent Questions: Locate the Tennessee Academic Standards for your grade level in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at an analytical level. Start with the **Integration of Knowledge and Ideas** standards for both Informational Text and Literature. Depending on the specific text being read, additional questions can be generated from other standards. Brainstorm initial ideas for a daily or culminating task that synthesizes learning and supports comprehension.

1._____

2._____

3._____

DAILY OR CULMINATING TASK:

- The purpose is to synthesize and analyze the text for deeper meaning
- May focus on specific sections of the text that are challenging or significant
- Focuses on the integration of knowledge and ideas, with additional questions based on other relevant standards
- Prepares students to engage with a culminating task
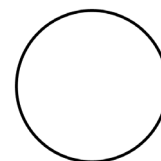
Practice: Repeated Interactive Read Aloud Lesson – Putting the Pieces Together

Using all of the resources and work you completed so far, work with a group to create an interactive read aloud lesson plan for Chapters 1 and 2 of *The Velveteen Rabbit.*

**Guide to Planning Repeated Interactive Read Aloud
that Support Close Analytic Reading**

6. Take stock of what standards are being addressed in the series of questions above. Then decide if any other standards are well-suited for this text. If so, form questions that align to those standards. <u>Note</u>: *Teachers can begin with the standard(s) in mind before selecting text for a read aloud, especially if there is a specific instructional standard that needs to be taught or that students need practice with.*

7. Find the sections of the text that will present the greatest difficulty and craft questions that support students in comprehending these sections. These could be sections with difficult syntax, particularly dense information, tricky transitions, or places that offer a variety of possible inferences.

8. Plan places when teacher think alouds may be needed to clarify the text or assist comprehension. Plan additional supports, such as anchor charts.

9. Select and refine one culminating task, based on your ideas from step #2. Double check that the text-dependent questions you planned support and scaffold students toward that culminating task. Refine your questions as needed.

10. Reflect on the rigor and complexity of the text and the questions you drafted. Determine how many days of study students will need to deeply comprehend the text and successfully complete the culminating task. Add in daily tasks that synthesize each read and provide additional scaffolding toward the culminating task.

Text	*The Velveteen Rabbit* by Margery Williams (Lexile 1110)
Standards	
Culminating Task	
Objectives	
Session 1	Daily Task:

Session 2	 Daily Task
Session 3	 Daily Task
Additional Readings or Notes	

Share: Repeated Interactive Read Aloud Lesson

After completing your group's interactive read aloud lesson, find a partner from another group. Share the parts of your lesson plan that you are most proud of. Learn about their plan. Record any ideas or insights in the space below.

Reminder: Let the Text Drive Instruction

"Clearly a consideration of the reader, the task, and the sociocultural context of the text is necessary, but the text should also inform the type of questions you need to generate for students to achieve critical analysis. Not all questions provide equal support, so you must be very intentional in your analysis of the text and in your crafting of questions."

- Retrieved from http://www.literacyworldwide.org, Grant and Lapp, 2016

Repeated close reading begins with a literal understanding of the text and builds towards deeper, complex thinking as students' background knowledge and comprehension increase. The repeated close reading ideas shared in this module are not an exhaustive list: they are intended to serve as one tool when planning multiple reads of a text. **What's most important is that the content of the text, the Tennessee Academic Standards, and students' level of understanding drive questioning and instruction during each read of the text**.

Reflection
- The infographic below presents another view of repeated reading as a process where students move from understanding the parts of the text to understanding it as a whole. How does this model help you understand the purpose and goal of repeated readings?
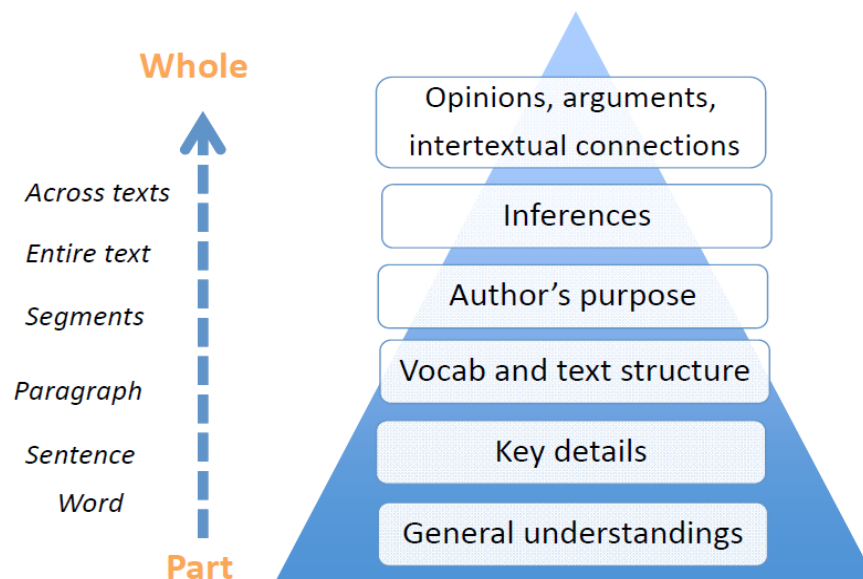
Source: Frey, N., & Fisher, D. (in press). *Common Core State Standards in Literacy (Grades 3–5)*. Bloomington, IN: Solution Tree.

Additional Resources

Blog Post: Close Reading and the Reading of Complex Text Are Not the Same Thing

Recently, I was asked to make some presentations. I suggested a session on close reading and another on teaching with complex text. The person who invited me said, "But that's just one subject… the close reading of complex text. What else will you talk about?"

Her response puzzled me, but since then I've been noting that many people are confounding those two subjects. They really are two separate and separable constructs. That means that many efforts to implement the so-called Common Core standards may be missing an important beat.

Close reading refers to an approach to text interpretation that focuses heavily not just on what a text says, but on *how* it communicates that message. The sophisticated close reader carefully sifts what an author explicitly expresses and implies, but he/she also digs below the surface, considering rhetorical features, literary devices, layers of meaning, graphic elements, symbolism, structural elements, cultural references, and allusions to grasp the meaning of a text. Close readers take text as a unity — reflecting on how these elements magnify or extend the meaning.

Complex text includes those "rhetorical features, literary devices, layers of meaning, graphic elements, symbolism, structural elements, cultural references, and allusions." (Text that is particularly literal or straightforward is usually not a great candidate for close reading). But there is more to text complexity than that — especially for developing readers.

Text complexity also includes all the other linguistic elements that might make one text more difficult than another. That includes the sophistication of the author's diction (vocabulary), sentence complexity (syntax or grammar), cohesion, text organization, and tone.

A close reader might be interested in the implications of an author's grammar choices. For example, interpretations of Faulkner often suggest that his use of extended sentences with lots of explicit subordination and interconnection reveals a world that is nearly fully determined… in other words the characters (like the readers) do not necessarily get to make free choices.

And, while that might be an interesting interpretation of how an author's style helps convey his meaning (prime close reading territory), there is another more basic issue inherent in Faulkner's sentence construction. The issue of reading comprehension. Readers have to determine what in the heck Faulkner is saying or implying in his sentences. Grasping the meaning of a sentence

that goes on for more than a page requires a feat of linguistic analysis and memory that has nothing to do with close reading. It is a text complexity issue. Of course, if you are a fourth-grader, you don't need a page-long sentence to feel challenged by an author's grammar.

Text complexity refers to both the sophisticated content and the linguistic complexity of texts. A book like, *To Kill a Mockingbird* is a good example of sophisticated content, but with little linguistic complexity. It is a good candidate for a close reading lesson, but it won't serve to extend most kids' language. While a book like *Turn of the Screw* could be a good candidate for close reading, but only if a teacher is willing to teach students to negotiate its linguistic challenges.

The standards are asking teachers to do just that: to teach kids to comprehend linguistically complex texts and to carry out close reads. They definitely are not the same thing.

- Written by Timothy Shanahan, retrieved from http://www.shanahanonliteracy.com/2016/01/close-reading-and-reading-of-complex.html

Additional Resources

Culminating Task Ideas

Additional examples of culminating tasks are listed below.

- Create a class book based on student responses to the author's work.
- Present on a topic of interest from a non-fiction text. Have students give presentations to the class sharing their knowledge.
- Have students create additional graphics for a non-fiction text, complete with captions, picture labels, charts, etc.
- Compose poetry about information gained from a text or about specific characters.
- Create an entire magazine with a series of articles about characters or events in the story. This could work well with a group, as each student could contribute an article and collaborate on the cover.
- Develop a timeline about the books' events. Adding photos and art to the timeline would strengthen its value and interest.
- For picture books, have students create a "Reader's Theater" piece from the entire book or dramatize a single scene from the book.
- Have students create some visuals — a display board, PowerPoint presentation, or even a brief video — as they show their classmates what they've learned.
- Create a literary social network. Have students create social media profiles or trading cards for various characters.
- Write a fan letter to the author. This project is perfect for individual, group, or classroom. Have students mention specific characters and say why they are such favorites. Or have them talk about particular themes found in text.
- Create a comic. Students can make a storyboard and illustrate a graphic novel sequel or prequel to a book.
- Write a letter to one of the characters in the books.

- Modified from http://www.readingrockets.org/content/pdfs/authortoolkit_rr.pdf

Additional Resources

There are many digital resources that teachers can access to obtain repeated close reading lesson plans, culminating task ideas, and various other supplemental tools. Some examples of free potential resources include:

1. The Read Aloud Project
Student Achievement Partners' Achieve the Core Website
http://achievethecore.org/page/948/search-for-lessons-to-use-with-read-aloud-stories-early-elementary

2. The Basal Alignment Project
Student Achievement Partners' Achieve the Core Website
http://achievethecore.org/page/696/search-for-lessons-to-use-with-basal-readers-upper-elementary-list-pg

3. Read Write Think
International Literacy Association's Instructional Website
http://www.readwritethink.org

4. Reading Rockets
Louisa Moats Compiles Resources for Educators, Parents, and Students
http://www.readingrockets.org

5. INVEST Video Library
Ayer's Institute by Lipscomb University: Video Library of Exemplar Teaching
Note: This is a free resource, but you need to create a log-in and password to access it.
http://www.lipscomb.edu/ayers/invest

6. RubiStar
Free Educational Website for Creating Rubrics
http://rubistar.4teachers.org/index.php

7. eduToolbox
Additional Repeated Close Reading Lesson Plans (*Migrated from TNCore)
http://www.edutoolbox.org
Username: tneducation
Password: fastestimproving

Wrap Up

Spend some time reflecting upon Module 3's discussion of interactive read alouds with repeated close reading and culminating tasks. Develop an attainable goal of how to implement these instructional practices in your own classroom. Record your thoughts here for future reference.

Module 4
Creating Text Sets that Build Knowledge and Vocabulary

Module 4: Creating Text Sets that Build Knowledge and Vocabulary

Objectives
- Learn how to plan and assemble a series of texts into a unit designed to build knowledge and vocabulary around a topic
- Make connections to topics studied in Modules 1-3

College and Career Readiness Anchor Standards for Reading

Key Ideas and Details
- 2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Integration and Knowledge of Ideas
- 7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- 9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity
- 10. Read and comprehend complex literary and informational texts independently and proficiently.

TEAM Alignment
- Standards and Objectives
- Motivating Students
- Activities and Materials
- Instructional Plans
- Assessment

Building knowledge through high-quality, complex, content-rich texts

Key Idea #1

All students need regular practice with high-quality, appropriately-complex texts that build knowledge and vocabulary. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.

Key Idea #2

All students need regular practice with rigorous and standards-aligned instructional tasks that require listening, speaking, and writing. Instructional tasks should push students to think deeply about a text and to make connections across texts and to the broader world.

Key Idea #3

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary, with the end goal of building knowledge about the world.

Dinner Party

Read the quotes for your group. After reading the four quotes, write a short (1-2 sentence) response telling how the quotes connect to each other and to the work we have been doing in this training. After reading and writing your response, share your thoughts with someone from the other group.

Group	Quotes	Response
A	• "When approached as similar, related composing processes rather than as isolated skills and behaviors, writing and reading can influence and support the development of reading, writing, and thinking (Squire, 1983). (as cited in Langer & Flihan, 2000) • "It [transfer of knowledge] does not come from being a sort of generic 'good thinker' or a 'good problem solver.' Rather, it appears to grow from a deep familiarity with a particular body of knowledge." (Hawkins, Ginty, Kurzman, Leddy, & Miller, 2008) • "Students of exemplary teachers were exposed to the direct, explicit instruction for skill development in the context of authentic literature and instruction integrated with writing and content area connections." (Zygouris-Coe, 2001) • "In the world of reading instruction, this understanding about learning means that students are far more likely to become capable, strategic readers if they are learning reading strategies while in the process of acquiring deep content knowledge." (Hawkins, et al., 2008)	

B	• "Many problems in writing are really problems in understanding: students often know little about what they are trying to write." (Hawkins, et al., 2008) • "Writers incorporate what they have learned about language, structure and style from the texts they have encountered as readers. They also reflect on their own knowledge of texts they have read and experiences they have had as a way of generating and synthesizing ideas for writing." (Langer & Flihan, 2000) • "…no students (nor anyone else, for that matter) can write effectively if she does not have solid knowledge and understanding about her subject, and does not have a clear structure through which to think about, construct, and communicate that knowledge." (Hawkins, et al., 2008) • "Pre- and post-writing activities have also been used as effective instructional activities to promote comprehension for low-achieving readers. These instructional activities effectively address the problem of poor comprehension by providing this sort of instructional scaffolding to help low-achieving readers comprehend texts above their independent reading level. (RAND Reading Study Group, 2002)	

Key Idea #8

Reading and writing are complementary processes, and both processes are supported and enhanced through authentic integration and the development of knowledge and vocabulary.

What is a Text Set?

A text set is a set of texts around a similar topic, theme, or idea. Strong text sets share common vocabulary, which helps bolster students' vocabulary knowledge through repeated readings about similar ideas, which allow them to build knowledge.

- Louisiana Department of Education

A text set is a collection of related texts organized around a topic or line of inquiry. The line of inquiry of a given set is determined by an anchor text – a rich, complex grade-level text.

- Council of Chief State School Officers, 2013

Text sets are resources of different reading levels, genres, and media that offer perspectives on a theme.

- Annenberg Learner

Text sets need to be introduced in Kindergarten and then "used throughout students' schooling." They don't focus on a single type of cognitive processing, but require students to analyze more than one text. For this reason text sets involve many types of texts: "multiple texts by the same author, multiple texts on the same topic, multiple texts that can contribute different but overlapping information on the same subject, and multiple texts that differ in quality or effectiveness of perspective." Instruction using text sets requires different responses by the readers which often include writing or oral presentation of ideas.

- Shanahan, 2010

Reading a number of texts within a topic grows knowledge and vocabulary far faster than any other approach.

- Student Achievement Partners, Text Set Project

Teachers who provide comprehension strategy instruction that is deeply connected within the context of subject matter learning, such as history and science, foster comprehension development.

- RAND, 2002

Teaching with Text Sets

Strong Text Sets	Weak Text Sets
• Builds student knowledge around a topic • Meaningful connections to the anchor text • Authentic, rich texts worthy of study • Range of text types (literary and informational) and formats • Supports student achievement through text complexity • Includes texts that represent various forms of complexity • Includes visual media, such as videos, images, maps, timelines, and other graphics or text features.	• Superficial connection or no connection across texts in the set • Only commissioned texts or textbook passages • Focused on one genre or format (unless that set is a genre study) • Text complexity levels are not appropriate for students (too low or too high) • Text set does not represent diverse types of texts or diverse measures of complexity

- Borrowed and adapted from *Guide to Creating Text Sets,* retrieved from www.ccsso.org

How do you develop thematic literacy units, or text sets?

1. Choose an anchor text and determine the enduring understanding (theme) of the set.
2. Select additional texts and media and organize them as a whole.
3. Create tasks that assess daily objectives as well as tasks that encompass multiple texts and address the enduring understandings.
4. Identify standards that align with the texts in the set.
5. Continue to revisit the text set refining and revising as needed.

Discussion

• How do text sets sound similar to past teaching practices?

• What do you think makes them different?

• Based on the quote from the RAND study, how do text sets "grow knowledge and vocabulary"?

• How does growing knowledge and vocabulary benefit mastery of standards in ELA <u>and</u> in the content areas?

Text Set: Classroom Vignette

Read the classroom vignette on the following pages. Annotate the text using the code below,

- * - I agree because…
- X - I disagree with this because…
- ! - Wow! I'm experiencing a strong reaction to this because…
- ? - My question here is…

Reflect on the following questions as you read:

- How does Ms. Jackson use this text set to develop deep knowledge and vocabulary around a specific topic?

- Which texts did Ms. Jackson include in the text set? How is she using them? Do they all have the same purpose?

- How does Ms. Jackson teach a range of skills and standards through these texts?

- How does Ms. Jackson integrate science into reading instruction?

- How is this vignette similar to or different from the way you teach?

Authentic Reading and Writing in Practice: Classroom Vignette

Students in Ms. Jackson's second grade class begin a two-week, text-centered interdisciplinary unit on plants, based on the following science standards:

- 0207.1.1 – Recognize that plants and animals are made up of smaller parts and use food, water, and air to survive.
- 0207.2.2 – Investigate living things found in different places.
- 0207.2.3 – Identify basic ways that plants and animals depend on each other.
- 0207.Inq.2 – Ask questions, make logical predications, plan investigations, and represent data.
- 0207.Inq.3 – Explain the data from an investigation.

Based on the multiple texts she selects for this unit, Ms. Jackson plans to anchor her instruction in the following reading standards:

- RL.2.3 – Describe how characters in a story respond to major events and challenges.
- RL.2.4 – Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- RI.2.1 – Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- RI.2.4 – Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
- RI.2.9 – Compare and contrast the most important points presented by two texts on the same topic.

Students begin their unit by visiting a small school garden that was planted by previous students. They walk around the garden and talk about the different kinds of plants they see. Back in the classroom, Ms. Jackson asks them what they noticed about the plants and to identify the ones that seemed interesting to them and why. As students generate their observations in a guided discussion, Ms. Jackson records their ideas on a chart titled "Our Observations". Their ideas include: some plants have flowers; some plants, such as the carrots, will have food that people and animals can eat; and, some plants are tall with many leaves and others have only a few leaves.

Then, Ms. Jackson reads aloud the informational text *From Seed to Plant* by Gail Gibbons. Students discuss what they learned from the text and this information is added to another section of the chart titled "Our New Knowledge". In a separate column, titled "Our Questions", students generate questions they still have about types of plants and how they grow. Students will continue to add to this chart throughout their unit of study. Ms. Jackson will return to the

book *From Seed to Plant*, leading multiple close reads of the text to deepen knowledge and review vocabulary. She uses this text to start a unit-based Word Wall where students log unique vocabulary words associated with plants.

The next day, students participate in a shared reading of the narrative *The Garden* from *Frog and Toad Together* by Arnold Lobel. They compare and contrast the information presented about planting seeds from this fictional text with yesterday's informational read aloud, using a Venn diagram.

In a guided reading setting later that day, some students re-read *The Garden*. Ms. Jackson lists words from the story that contain common vowel digraphs, such as *seeds*, *grow*, and *shouting*, and asks the students to notice and practice the sounds of the vowels. When students begin reading, Ms. Jackson focuses on how they read vowel digraph words within the text, providing corrective feedback as needed. After reading, Ms. Jackson prompts students to think more about how Toad's feelings about his garden change throughout the story. Tomorrow in this guided reading group, Ms. Jackson will guide students to find specific quotes and actions that provide evidence of Toad's shifts in feelings.

In a different guided reading group, Ms. Jackson introduces the text *Oh Say Can You Seed? All About Flowering Plants* from the Cat in the Hat's Learning Library Series. Students begin by reading the text independently, and Ms. Jackson asks them to write vocabulary words they encounter that are unfamiliar. Over the course of the week, this guided reading group will engage in close readings of each section of the text, with a focus on building knowledge of plants through vocabulary study. Ms. Jackson will call their attention to additional vocabulary words and their meanings, including Tier II words such as *moist* (plants need moist soil) and *anchor* (roots anchor plants), as well as Tier III words, such as *fertilize* and *photosynthesis*. She will also help students make connections to the meanings of these words by reminding them of their experience visiting the school garden and inviting them to share other moments when they've encountered these terms in real-world settings. One student shares that her neighbor has asked her to help pull *weeds* along the sidewalk, while another jokes that his uncle always complains about the *pollen* in the air and how it makes him sneeze. Students add these new vocabulary terms to their Word Wall.

In addition to vocabulary study, Ms. Jackson will lead conversations around key conceptual ideas presented within the text *Oh Say Can You Seed?*, such as what it means for leaves to be a "food factory".

Students plant seeds of their own, recalling information learned from texts to guide their process. For example, to sprout their seeds, they first place them on a wet piece of construction paper inside a glass jar, following the directions from the section "How to Raise Bean Plants" from the text *From Seed to Plant*. Every few days, students use tools to measure their seeds' growth, amount of sunlight and water, and changes in leaf development. They record their observations through speaking, drawing, and writing, and make predictions about what their seeds will look like in the following days based on the information they've gathered from texts. Later, once the seeds have sprouted, they'll transfer their plants to soil. Students will work in groups to write an informational piece on how to grow plants, using specific vocabulary from their unit, such as *soil*, *sprout*, *root*, and *stem*.

Ms. Jackson guides her students through a word study, vocabulary, and comprehension lesson based on the poem *Gathering Leaves* by Robert Frost. For vocabulary study, students discuss Frost's choice of some of the words and the mind pictures they create, such as how "bags full of leaves are light as balloons" and the meaning of the word "rustling". For word study, students read and analyze the vowel patterns that make up the rhyme scheme, including two different patterns that both produce the long A sound. Ms. Jackson points out how the words "duller" and "color" rhyme, even though the r-controlled vowels are different, and invites students to notice and identify other interesting phonics relationships. Once again, students think about how these words sound, how they contribute to the rhythm of the poem, and what they mean. Students engage in repeated readings of the poem throughout the week to build fluency, and focus specifically on reading with appropriate expression based on the end punctuation of each line and the meanings that are conveyed with their expressions.

To extend comprehension and knowledge building, Ms. Jackson uses ideas from the *Gathering Leaves* poem to pose an inquiry question: why do leaves change color? Students discuss their independent hypotheses together, and then put their predictions in writing. Ms. Jackson invites students to collaboratively research their question, using the text *Why Do Leaves Change Color?* by Betsy Maestro as a keystone text. One differentiated small group reads the text independently, while another small group listens to a video recording of the text on the computer. After reading, both small groups discuss what they learned and return to their written predictions to edit and add more. Ms. Jackson works with another small group, reading the text aloud to them and asking questions along the way to assist their comprehension. In addition to the keystone text, Ms. Jackson shares other texts and forms of media that students explore during independent learning centers.

Later, Ms. Jackson takes the class outside to collect leaves. Students seek leaves of different colors from different kinds of trees. Back in their classroom, they discuss the physical

characteristics of the leaves they found and make inferences about the temperature, levels of chlorophyll, and other factors that may have influenced the leaves' colors. Students each choose one leaf and write an essay describing the leaf and its coloration, drawing information from the various texts they've read to support their inferences.

After reading several texts on plants, Ms. Jackson introduces a new idea – she asks students to think about examples of how plants and animals work together. Students think and write independently, then share their ideas with partners. Recalling from multiple sources, students list how bees transfer pollen from flower to flower, how burr-like seeds stick to animals' fur and are carried around, and how various animals drink nectar from flowers. Then, Ms. Jackson leads a shared reading lesson using *Green Invaders*, an article from National Geographic for Kids, which discusses the impact of invasive plant species on local ecosystems and food chains. Students identify additional relationships between plants and animals cited in the article, such as how monarch butterflies only eat milkweed.

While reading the *Green Invaders* article, students get excited about the following passage: *"The good news is, gardeners everywhere are working hard to protect native plants and get rid of the invaders. Many local garden centers sell native plants. 'Just Google 'native plants' and your location, and you can find out which plants really belong where you live,' says Tallamy."* Students beg Ms. Jackson to do the search, and together they browse images of local plants on the projector screen. The class decides to look for these plants when they're outside in their neighborhoods and to bring pictures or written descriptions back to the class. Ms. Jackson suggests that the class create their own encyclopedia of local plants, reminding students that they can use the vocabulary they've learned in their unit to label and describe the plants.

Students conclude their unit on plants by studying the impact of agriculture on communities, especially communities in different places from their own. During guided reading, they read *A Weed is a Flower: The Life of George Washington Carver* by Aliki. Ms. Jackson reads aloud *Farmer Will Allen and the Growing Table* by Jacqueline Briggs Martin, the story of a modern urban farmer whose goal is to provide affordable and healthy food to underserved communities. Ms. Jackson also reads aloud *Planting the Trees of Kenya* by Claire Nivola, about 2004 Nobel Peace Prize winner and founder of the Green Belt Movement, Wangari Maathai. Finally, through read aloud and shared reading experiences, students read the fictional poem *The Lorax*, by Dr. Seuss. Students synthesize their learning by writing and presenting two pieces: an informational piece about plants and their importance to the world, and an opinion piece about which of the final texts they read poses the best argument for the value of plants and the need for conservation.

At the end of the unit, Ms. Jackson reviews student work and recalls conversations with students and their families about what they learned. She's confident that students developed a deep bank of knowledge and vocabulary about plants, and also improved their reading, speaking, and writing skill through the process.

Additional Standards Taught Through this Unit:

Reading
- RI.2.10 – By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 complexity band proficiently, with scaffolding as needed at the high end of the range.

Foundational Skills
- RF.2.3 – Know and apply grade-level phonics and word analysis skills in decoding words
- RF.2.4 – Read with sufficient accuracy and fluency to support comprehension

Writing
- W.2.1 – Write opinion pieces in which they introduce the topic or book they are writing about, state and opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.
- W.2.2 – Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- W.2.7 – Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).
- W.2.8 – Recall information from experiences or gather information from provided sources to answer a question.

Speaking and Listening
- SL.2.1 – Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- SL.2.2 – Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

Language
- L.2.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

Mathematics
- MD.2.1 – Measure the length of an objective by selecting and using appropriate tools such as rulers, yardsticks, meter sticks, and measuring tapes.

Planning a Text Set

"Planning thematic connections creates opportunities to build background knowledge and make intertextual connections." (Santoro, Chard, Howard, & Scott, 2008)

Step 1: Choose an Anchor Text and Determine the Enduring Understanding

- Select an anchor text that is high quality, content rich, and appropriately complex. Consider students' interests and your instructional aims.
- Read the text closely, paying attention to its various complexities. Determine the Big Idea or Enduring Understanding of the text set, keeping in mind the content and themes naturally occurring in the anchor text.
    - Explore a concept or theme
    - Understand different perspectives about an idea or event
    - Explore a content area topic in depth from science or social studies
    - Explore a writing style or format through an author or genre study

Example – Choosing an anchor text

"I chose *The Stories Julian Tells* by Ann Cameron. At the beginning of the year, I feel this would present my 3rd graders with a challenge while still being accessible to them. It also allows me to build complexity as I move through the text set. Looking at the qualitative measures of the text, I like the way the character of Julian is developed through the different stories and how each story ties back to the central theme in slightly different ways. While some stories are more surface level, others have more layered meanings and build in sophistication with each story. I also like the use of figurative language in the text because it increases the complexity. Finally, I think the students will find the text interesting because getting in trouble and maintaining a positive relationship with family is something they can all understand. I think they will also find humor in the way Julian gets in and out of trouble."

Example – Determining the enduring understandings

"I decided the enduring understanding for the text will be the importance of storytelling and reading to learn lessons and make connections. Students will also learn that storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong sense of identity. The 3rd grade social studies standards look at cultures of the different continents (3.14, 3.31, 3.39, 3.46, 3.53, 3.57), so this enduring understanding ties in well especially as an introduction to culture since we will be completing this text set at the beginning of the year. I can introduce the idea with the anchor text and easily build with the supporting texts to explore other countries. Along with my enduring understanding, I also want to focus on

theme and character development (RL.3.2, RL.3.3, RL.3.9) because the story is very character driven and within each story Julian tells there is a central message that ties to the overall theme of the book."

Where do we find the anchor text and enduring understandings in a completed text set?

UNIT: *THE STORIES JULIAN TELLS*

ANCHOR TEXT	UNIT FOCUS
The Stories Julian Tells, Ann Cameron (literary)	Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.

RELATED TEXTS	
Literary Texts (Fiction) • *The Bee Tree*, Patricia Polacco • *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce • "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron *Informational Texts (Nonfiction)* • "A Page Is a Door," Remy Charlip • *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs *Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)* • *The Fantastic Flying Books of Mr. Morris Lessmore* (film) • *The Red Book*, Barbara Lehman	**Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view **Reading:** RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.3.9, RI.3.10 **Reading Foundational Skills:** RF.3.3a-d, RF.3.4a-c **Writing:** W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.7, W.3.8, W.3.10 **Speaking and Listening:** SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6 **Language:** L.3.1a-i; L.3.2a, c-g; L.3.3a; L.3.4a-d; L.3.5a-c; L.3.6
	CONTENTS Page 35: Text Set and Unit Focus Page 36: *The Stories Julian Tells* Overview Pages 37-40: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task Page 41: Instructional Framework Pages 42-57: Text Sequence and Sample Whole-Class Tasks

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The anchor text and enduring understandings are usually found on the first page of a completed text set. In most text sets the anchor text is clearly labeled. The enduring understandings can be referred to by different terms – unit focus, topic/subject, line of inquiry, theme, big idea, etc.

Apply and Reflect

Step 1: Choose an Anchor Text and Determine the Enduring Understanding

Review a sample text set, located in the appendix section of the manual, focusing on the anchor text and the enduring understanding. You can choose to either explore *The Stories Julian Tells* text set further, or examine one of the other examples. Then, create a "picture of knowledge" using the Step 1 explanation and the narratives on the previous pages as well as your reflections from the text set you just explored. Use the template and key below.

☐ What is an anchor text?

◯ What is an enduring understanding?

△ How do the enduring understanding and the anchor text work together?

☁ What is still confusing to you? What do you still wonder about?

Step 2: Select additional texts and media organizing them as a whole.

- Select texts and media that connect to the anchor text and support the enduring understanding.
- Include a variety and balance of text formats (poetry, songs, media, art, informational text, literary text, etc.) that are also complex, high quality, and content rich.
- Organize supporting texts so they build in knowledge and complexity. It is best to begin with a concrete connection that moves to a more abstract, thematic, or analytical connection.
- If your anchor text is a chapter book, keep in mind that you may alternate between reading sections of the chapter book and exploring the supporting works.

Example

"After searching several online databases and consulting with my school librarian, my grade level team and I settled on three literary texts: *The Bee Tree* by Patricia Polacco (AD680L), *The Fantastic Flying Books of Mr. Morris Lessmore* by William Joyce (AD650L), and "I Learn Firefighting" from *More Stories Julian Tells* by Ann Cameron (520L). We also selected two informational texts, *A Page is a Door* by Remy Charlip (1370L), and *My Librarian is a Camel: How Books Are Brought to Children Around the World* by Margariet Ruurs (970L), and two nonprint texts, *The Fantastic Flying Books of Mr. Morris Lessmore* (film) and *The Red Book* by Barbara Lehman.

Together my team and I looked at both the quantitative and qualitative measures of each selection and considered how each text built towards the enduring understanding in order to organize them in the text set. We decided to begin with *The Bee Tree* by Patricia Polacco because it provides an analogy for the reading process and should help the students as they learn to read more analytically in 3rd grade.

We followed that text with "A Page is a Door" by Remy Charlip, which is a short text but extremely complex. It expresses the idea that similar messages, like experiences, life lessons, and traditions, can be conveyed through different texts, which helps us to begin building on the enduring understanding.

The Fantastic Flying Books of Mr. Morris Lessmore by William Joyce will be next because this text will allow us to discuss central message and analyze author's craft by looking at how the central message is conveyed through key details. This study will prepare the students for the anchor text.

The next text will be *My Librarian is a Camel: How Books Are Brought to Children Around the World* by Margariet Ruurs because it explores different countries and the importance of books in their cultures. This text focus will help us to continue developing the enduring understanding while expanding students' knowledge of different countries.

With the foundation laid by the previous texts, we will begin our anchor text *The Stories Julian Tells* by Ann Cameron, tying in the enduring understanding and practicing the reading strategies we identified earlier.

Finally the nonprint sources will be introduced. Both of these sources are wordless, so we will encourage students to create their own stories based on the experiences they see in the film and in the pictures of the book."

Where do we find the supporting works in a completed text set?

UNIT: *THE STORIES JULIAN TELLS*

ANCHOR TEXT	UNIT FOCUS
The Stories Julian Tells, Ann Cameron (literary)	Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.
RELATED TEXTS	**Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view
Literary Texts (Fiction) • *The Bee Tree*, Patricia Polacco • *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce • "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron	**Reading:** RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.3.9, RI.3.10 **Reading Foundational Skills:** RF.3.3a-d, RF.3.4a-c
Informational Texts (Nonfiction) • "A Page Is a Door," Remy Charlip • *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs	**Writing:** W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.7, W.3.8, W.3.10 **Speaking and Listening:** SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6 **Language:** L.3.1a-i; L.3.2a, c-g; L.3.3a; L.3.4a-d; L.3.5a-c; L.3.6
Nonprint Texts (Fiction or Nonfiction) (e.g., *Media, Video, Film, Music, Art, Graphics*) • *The Fantastic Flying Books of Mr. Morris Lessmore* (film) • *The Red Book*, Barbara Lehman	**CONTENTS** **Page 35:** Text Set and Unit Focus **Page 36:** *The Stories Julian Tells* Overview **Pages 37-40:** Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task **Page 41:** Instructional Framework **Pages 42-57:** Text Sequence and Sample Whole-Class Tasks

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Apply and Reflect

Step 2: Select Additional Texts and Media that Build on the Anchor Text

Return to the text set you reviewed earlier, and this time focus on the additional texts and media. Then, create another "picture of knowledge" using the Step 2 explanation and the narratives on the previous pages as well as your reflections from the text set you just explored. Use the template and key below.

□ How do the supporting works connect meaningfully to the anchor text?

○ How do the supporting works build a body of knowledge and deepen understanding?

△ Based on the narrative, would all the supporting works need the same amount of time?

☁ What is still confusing to you? What do you still wonder about?

Step 3: Create tasks that assess daily objectives as well as tasks that encompass multiple texts and address the enduring understandings.

- Create daily tasks and culminating tasks
  - These tasks need to be considered as you are building the read aloud lessons that accompany the text set.
  - Tasks should build in complexity and connect to one another
  - These tasks will give you feedback on how well students are mastering the knowledge and skills being taught through the text set.
- Create an extension task
  - An extension task should give students an opportunity to synthesize what they have learned from the various pieces of the text set.
  - An extension task should emphasize the enduring understanding.
  - An extension task should require speaking, drawing, or writing.
  - An extension task may connect to other tasks students have completed, such as a culminating task from repeated readings of the anchor text, or daily tasks linked to the supporting texts.
- Tasks should support students' understanding of the anchor text.
- Tasks should give students opportunities to synthesize what they have learned from the various works in the text set.
- Tasks should help students make connections to the enduring understanding.
- Tasks should require students to write in one of the three modes:
  - Opinion
  - Informational
  - Narrative

Example

 "Thinking about the enduring understanding of the text set, the importance of storytelling and reading to learn lessons and make connections, and knowing that we will be working on identifying the central message or theme and character development, I want my extension task to tie all of those ideas together. I think it would be fun for the students to try storytelling since the anchor text is about the stories Julian tells to his family.

I've decided to have the students write a narrative using *The Stories Julian Tells* by Ann Cameron as the mentor text and *The Red Book* by Barbara Lehman. With this task they can become the author, create their own central message, develop characters, and use storytelling to teach lessons and make connections, pulling in some of their understandings of how culture influences stories. The task will instruct students to write a story based on the illustrations in *The Red Book* using the writing style of *The Stories Julian Tells* by Ann Cameron. Students will

establish the situation, introduce a narrator, and organize the events. They will use dialogue and descriptions of the thoughts and feelings of the characters to show how they respond to different events.

Now that I know what I want my students to do in the extension task, I need to make sure that my daily instructional tasks help prepare my students. I will need to design daily tasks that help students to focus on how the author develops character, uses key details to build the central message, and organizes events to tell a story. I will also need to design culminating tasks that allow me to see how students are working towards the skills they need for the extension task as well as how they are comprehending the texts in the set. I think I'll create a culminating task based on the anchor text and have them identify a central message that can be learned from reading *The Stories Julian Tells* and explain how that message is conveyed through the main characters in the text. I will create another culminating task that will require students to use multiple texts, comparing and contrasting Julian from *The Stories Julian Tells* and *More Stories Julian Tells*, and a task that looks at storytelling and how it affected the main characters in *The Bee Tree*, *The Stories Julian Tells*, and *The Fantastic Flying Books of Mr. Morris Lessmore*. The thinking and knowledge required for those tasks should prepare students for the narrative writing in the extension task and give me a good picture of how well they are comprehending the material."

Where can I find suggestions for tasks in a completed text set?

The Stories Julian Tells Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
Unit Focus • **Topics:** Reading, storytelling • **Themes:** The joy of reading and the importance of storytelling and reading to learn lessons and make connections • **Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	**Summative Unit Assessments** A culminating writing task: • Identify a central message • Describe main characters • Examine how a central message is conveyed through characters A cold-read task: • Read and understand grade-level texts • Write in response to text An extension task: • Write a narrative from pictures • Develop a recorded presentation	**Daily Tasks** *Daily instruction helps students read and understand text and express that understanding.* • Lesson 1: *The Bee Tree* (sample tasks) • Lesson 2: "A Page Is a Door" (sample tasks) • Lesson 3: *The Fantastic Flying Books of Mr. Morris Lessmore* (sample tasks) • Lesson 4: *My Librarian Is a Camel: How Books Are Brought to Children Around the World* and various texts for group research (sample tasks) • Lesson 5: "The Pudding Like a Night on the Sea" from *The Stories Julian Tells* • Lesson 6: "Catalog Cats" and "Our Garden" from *The Stories Julian Tells* • Lesson 7: "Because of Figs" from *The Stories Julian Tells* (sample tasks) • Lesson 8: "My Very Strange Teeth" from *The Stories Julian Tells* • Lesson 9: *The Fantastic Flying Books of Mr. Morris Lessmore* (film) and *The Red Book* (extension task) • Lesson 10: "Gloria Who Might Be My Best Friend" from *The Stories Julian Tells* (sample tasks) • Lesson 11: "I Learn Firefighting" from *More Stories Julian Tells* (cold-read task and culminating writing task)

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CULMINATING WRITING TASK[1]

What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. (RL.3.2, RL.3.3) Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions. (RL.3.1; RL.3.2; RL.3.3; W.3.1a, b, d; W.3.10)

Teacher Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. (W.3.1c, L.3.6) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.3.1b, c, d, e, h, i; L.3.2a, d, e, f, g) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.3.4, W.3.5, L.3.2g, L.3.3a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
• **Topics:** Reading, storytelling • **Themes:** The joy of reading, and the importance of storytelling and reading to learn lessons and make connections • **Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	This task assesses: • Identifying a central message • Describing main characters • Examining how a central message is conveyed through characters	**Read and understand text:** • Lesson 2 (sample tasks) • Lesson 8 **Express understanding of text:** • Lesson 1 (sample tasks) • Lesson 3 (sample tasks) • Lesson 11 (use this task)

Independently read "Superboy and Me," and "Huey Makes the Leap." Then answer a combination of multiple-choice and constructed-response questions[3] about the text and in comparison to the other texts in the unit. Sample questions:

1. Describe what Huey does to become strong. Why does he want to be strong? Refer to details from the text in your answer. (RL.3.1, RL.3.3, W.3.10)

2. Why is the talk between Julian and his father "surprising"? Refer to details from the text in your answer. (RL.3.1, RL.3.3, W.3.10)

3. Identify two ways that Huey "makes the leap." What lesson does Huey's "leap" reveal? (RL.3.1, RL.3.3, RL.3.4, L.3.5a)

4. How do the chapters "Superboy and Me" and "Huey Makes the Leap" build on each other? What information from "Superboy and Me" is necessary for understanding "Huey Makes the Leap"? (RL.3.5)

5. What lesson is learned from "Superboy and Me" and "Huey Makes the Leap"? What details in the texts convey this message? (RL.3.1, RL.3.2)

6. Compare and contrast *The Stories Julian Tells* and *More Stories Julian Tells*, focusing on Julian. How has Julian changed? Why do you think he has changed? Refer to details from each text in your answer. (RL.3.1, RL.3.3, RL.3.9, W.3.10)

7. How does storytelling help Mary Ellen, Morris Lessmore, and Julian? Identify a detail from each text that supports your response. (RL.3.1, RL.3.2, RL.3.3)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
• **Topics:** Reading, storytelling • **Themes:** The joy of reading, the importance of storytelling and reading to learn lessons and make connections • **Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	This task focuses on: • Reading and understanding grade-level texts • Writing in response to text	Read and understand text: • Lesson 1 (sample tasks) • Lesson 5 Express understanding of text: • Lesson 7 (sample tasks) • Lesson 11 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

Write a story based on the illustrations in *The Red Book*. Establish the situation, introduce a narrator, and organize the events. Use dialogue and descriptions of the thoughts and feelings of the characters to show how they respond to different events. Use grade-appropriate words and phrases, including those that signal time and order, such as *before*, *during*, and *after*. Provide closure to your story. (W.3.3a, b, c, d; W.3.10; L.3.6)

Use the following process with students:

1. View *The Red Book* as a whole class. Discuss how the pictures tell a story, establish a setting, convey a mood, or emphasize certain aspects of a character. (RL.3.1, RL.3.7)

2. Model for students how to develop ideas from the pictures (use *The Fantastic Flying Books of Mr. Morris Lessmore* as a model).

3. Have students work in pairs to brainstorm ideas about what could be happening in each picture in *The Red Book*. (SL.3.1a) Have them select a particular section of the book as the basis for the story and use sticky notes or storyboards to outline the events in the story. Sticky notes allow students to move the order of details and ideas around easily without feeling like they have to rewrite and/or start over. (W.3.4)

4. Monitor student products and verify that the initial outline of the story connects to and reflects the illustrations in *The Red Book* (e.g., students are telling the story of the illustrations, not an unrelated story).

5. Have students draft their stories.

6. Once the stories are written, have students return to their partner to receive guidance and support to revise and edit the story. (W.3.5) Work with students to make sure the completed writing demonstrates command of proper grammar and usage, punctuation, and spelling. (L.3.1b, c, d, e, h, i; L.3.2c, d, e, f, g)

7. Provide an opportunity for students to publish their stories using technology. (W.3.6)

8. Have students present and/or record their story using *The Red Book* and any other created visual displays to enhance the presentation. *(Note for Small-Group Reading: Students struggling with reading fluency should work during small-group reading time to build fluency in preparation for the audio recording.)* (RF.3.4b, SL.3.4, SL.3.5, SL.3.6)

9. Lastly, make sure each student develops a set of questions about the story and presentation to ask the audience. Allow the audience to ask questions about the various decisions each student made in the story and presentation. (SL.3.1c, SL.3.3)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

Step 4: Identify the Standards that will be Taught Through the Text Set

- Review the texts selected for the set.
- Determine which literary or informational text standards the set aligns to.
- Determine additional ELA standards, such as foundational skills or language, that also align well with the set.
- Determine if content standards, such as social studies or science, align with the set.
- Consider any writing tasks that will be paired with the text readings, and determine aligned writing standards.

> _Note_: Standards can also be selected first, and then texts are carefully chosen that support those standards. With this approach, it's important to still let the text drive instruction – texts should not be made to "fit" a standard.

Example

"Now that we have our texts chosen and have designed our tasks, my team and I are ready to see which standards align with our instruction. Because the texts all have a strong central message, we want to pull in standard RL.3.2. Within that standard the specific skill we want students to learn is how to determine the message in the text or chapter and support that message with key details. The literary texts are also very focused on character development. In _The Stories Julian Tells_ we will have to spend time discussing Julian's traits and motivations and how that influences his stories. For this reason, we think we will naturally hit standard RL.3.3, describe characters in a story and explain how their actions contribute to the sequence of events. Within that standard the specific skill the students need to learn is how to identify adjectives or phrases that describe Julian and be able to support their choices through what Julian says, thinks, or does. Because we will be looking at adjectives, students will need to know what they are. Though standard L.3.1a won't be a focus standard, we may want to consider it a supporting standard as we move through the text set.

Finally, in _The Stories Julian Tells_, the reader has to compare and contrast the stories Julian tells in order to connect them to the overall theme and to understand how Julian develops throughout the story. For this reason, standard RL.3.9, compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters, is a great fit. Within this standard, the skill we want the students to learn is how to compare and contrast the messages of the stories told in each chapter. Finally, because the anchor text uses figurative language, we want to pull in RL.3.4, determine the meanings of words and phrases as they are used in text, distinguishing literal from nonliteral language. The use of figurative language is one of the things that makes this text complex, so to be able to identify it and determine what it means will enhance students' comprehension of the text. There may be other

standards, like the language standard, which will be addressed in passing, but these will be our focus standards for the text set and will be assessed through the daily instructional tasks, culminating tasks, and extension task."

Where do I find the standards, knowledge, and skills in a completed text set?

UNIT: *THE STORIES JULIAN TELLS*

ANCHOR TEXT	UNIT FOCUS
The Stories Julian Tells, Ann Cameron (literary) **RELATED TEXTS** *Literary Texts (Fiction)* • *The Bee Tree*, Patricia Polacco • *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce • "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron *Informational Texts (Nonfiction)* • "A Page Is a Door," Remy Charlip • *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs *Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)* • *The Fantastic Flying Books of Mr. Morris Lessmore* (film) • *The Red Book*, Barbara Lehman	Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others. **Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view **Reading:** RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.3.9, RI.3.10 **Reading Foundational Skills:** RF.3.3a-d, RF.3.4a-c **Writing:** W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.7, W.3.8, W.3.10 **Speaking and Listening:** SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6 **Language:** L.3.1a-i; L.3.2a, c-g; L.3.3a; L.3.4a-d; L.3.5a-c; L.3.6
	CONTENTS Page 35: Text Set and Unit Focus Page 36: *The Stories Julian Tells* Overview Pages 37-40: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task Page 41: Instructional Framework Pages 42-57: Text Sequence and Sample Whole-Class Tasks

Reflect and Apply

Step 3: Design an Extension Task to Wrap Up the Text Set

Step 4: Identify the Standards that will be Taught Through the Text Set

Return to the text set you reviewed earlier, and this time focus on the tasks and standards. Then, create another "picture of knowledge" using the Step 3 and Step 4 explanations and narratives on the previous pages as well as your reflections from the text set you just explored. Use the template and key below.

□ How do the tasks connect to and support each other throughout the text set?

○ What drives the final decision when determining what standards to focus on in the unit?

△ Considering the standards and the tasks, what knowledge and skills will the students need as they complete this text set?

☁ What is still confusing to you? What do you still wonder about?

Step 5: Revisit, Revise, and Refine the Text Set

- Continue to tweak and improve text sets. As you use them, you will find areas that need more attention, texts that can be added or omitted, and ways to increase rigor and alignment between texts, questions, and tasks.
- Collaborate with other teachers in your grade level and school to strengthen text sets.

Resources for Completed Text Sets

There's no need to start from scratch! Many strong text sets already exist and can be adapted to fit your students, your curriculum, and your pacing guide.

- **Achieve the Core, Text Set Project** - http://achievethecore.org/page/1112/text-set-project-building-knowledge-and-vocabulary
- **Louisiana Department of Education, K-12 Planning Resources** - http://www.louisianabelieves.com/resources/library/k-12-ela-year-long-planning
- **Achieve the Core, Read Aloud Project** (This site is helpful in finding strong anchor texts. Many literary texts have a paired informational text.) http://achievethecore.org/page/948/search-for-lessons-to-use-with-read-aloud-stories-early-elementary
- **NewsELA Text Sets** - (You can pull from here, but you will need to add to the sets to vary the text formats and will have to do pre-work to create the Read Aloud Lessons) https://newsela.com/text-sets/#/featured
- **Council of Chief State School Officers (CCSSO) Text Sets** - http://www.ccsso.org/Navigating_Text_Complexity/Showroom_Models.html

Reflection

With your group, turn to the text set at the end of the manual one final time.

1. Discuss with your group how you would refine or modify this text set in order to use it in your classroom.
   a. How would you fit this text set into your literacy block?
   b. What would you need to do to make it applicable for you and your students?
   c. What would you add? Omit? Change?
2. Make notes on the changes your group would make.
3. You can use the template on the following page to help organize your notes and revisions.

Blank Text Set

Text Set Title:		
Text Set Grade Placement:		
Enduring Understandings		

Text and Resources (Indicate in what order the supporting works are to be introduced and taught.)		
Anchor Text	**Title:** **Author:**	

Supporting Works	**Book(s)**
	   1.
	   2.
	Article(s)
	   3.
	   4.
	Poem(s)
	   1.
	   2.
	Infographic(s)
	   3.
	   4.
	Other Media
	   5.
	   6.
	
	Supporting Works will be introduced/taught in the following order:	

Standards		

Knowledge	**Skills**

Unit Tasks		
Extension Task	**Culminating Tasks**	**Daily Tasks**

Micro Lab

Directions

1. Participants group themselves into trios and identify as individual A, B, or C in the group.
2. The facilitator will pose a question and each person in the group will have an opportunity to respond.
3. Responses will be timed. While the A's respond to the questions, the other member of the group will listen.
4. No interruptions are allowed during individual sharing.
5. Each member of the trio will have 30 seconds to respond when it is their turn.
6. At the end of the activity, the facilitator will debrief the Micro Lab.

Questions

- How do text sets support students' reading achievement?

- How are read aloud lessons and text sets connected?

- How do read alouds and text sets support our bigger goal of building students' knowledge?

Module 5
Fitting It All Together –
Designing Your Literacy Block

[TAB PAGE]

Module 5: Fitting It All Together–Designing Your Literacy Block

Objectives
- Reflect on current literacy practices and curriculum and determine how to best integrate repeated interactive read alouds and text sets into classroom instruction
- Review the components of reading and understand the "Read about it, Think about it, Talk about it, Write about it" framework
- Make key connections to Modules 1-4

Standards
College and Career Readiness Anchor Standards for Reading
Anchor Standard 10: Range of Reading and Level of Text Complexity

"To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements. By reading texts in history/social studies, science, and other disciplines, students build a foundation of knowledge in these fields that will also give them the background to be better readers in all content areas. Students can only gain this foundation when the curriculum is intentionally and coherently structured to develop rich content knowledge within and across grades."

TEAM Alignment
- Teacher Content Knowledge
- Teacher Knowledge of Students
- Instructional Planning

Appointment Partners: Find a partner for each of the times below and write your partner's name in the blank for that time. When asked to get in groups for a specific time, the participant written in that time's blank will be your partner.

Clock Partners
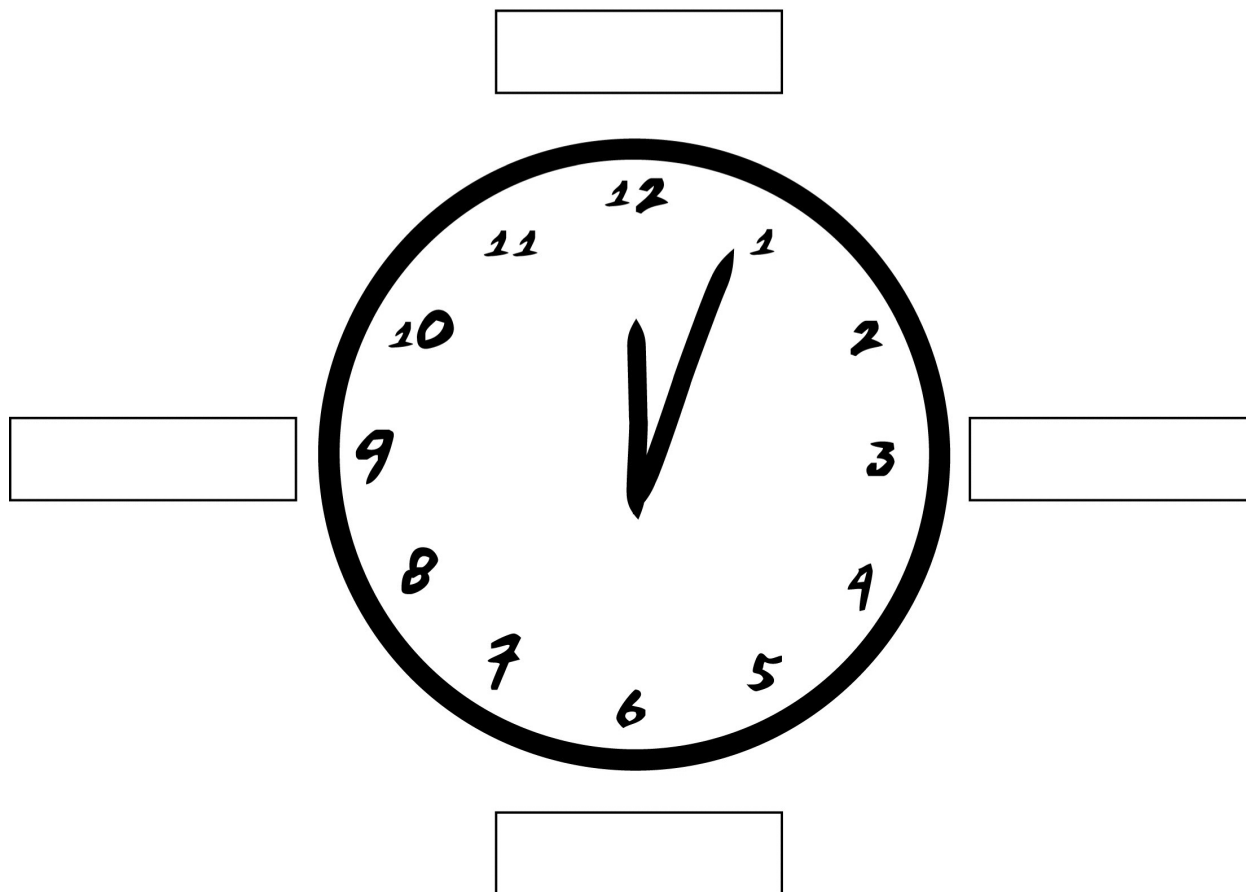
Reviewing the Components of Reading

The Many Strands that are Woven into Skilled Reading
(Scarborough, 2001)

LANGUAGE COMPREHENSION
- BACKGROUND KNOWLEDGE
- VOCABULARY KNOWLEDGE
- LANGUAGE STRUCTURES
- VERBAL REASONING
- LITERACY KNOWLEDGE

WORD RECOGNITION
- PHONOLOGICAL AWARENESS
- DECODING (and SPELLING)
- SIGHT RECOGNITION

increasingly strategic

increasingly automatic

Skilled Reading- fluent coordination of word reading and comprehension processes

- Retrieved from Florida Center for Reading Research

Discussion

- How do repeated interactive read alouds and text sets support students in becoming skillful readers? Which strands of the reading rope are taught through read alouds and text sets?

Note: While many skills and standards can be effectively taught through read alouds, students need to experience **comprehensive reading instruction** that includes additional strategies, such as shared reading, guided reading, word study, etc.

A Framework for Text-based Instruction

| Read About It | Think About It | Talk About It | Write About It |

Reading is obtaining meaning from printed material (Graves, Juel, & Graves, 2006). Historically, it was held that meaning resided exclusively in the text. However, Rosenblatt (1978) changed this perception when she posited that reading is a transactional process. The transactional theory maintains that the reader must transact with the text to make meaning. According to the transactional view, meaning does not reside in the text itself nor can meaning be found just with the reader; in fact, it is when the two transact that meaning occurs.

- Morrison and Wlodarczyk, 2009

Any time students engage with a text they should be given opportunities to engage, or transact, with it. Engagement with text means listening to it, thinking about, talking about it, and drawing or writing about it. This framework can be used to evaluate the effectiveness of any literacy routine.

- **Read About It:** read alouds, shared reading, guided reading, partner reading, independent reading
- **Think About It:** teacher think alouds, text-dependent questioning, student think time, etc.
- **Talk About It:** interactive/dialogic reading, partner discussion, small group or whole class discussion, accountable talk, etc.
- **Write About It:** interactive writing, modeled writing, shared writing, explanations, synthesizing summaries, arguments, etc.

The 6 Ts of Effective Literacy Instruction

Dr. Richard Allington from the University of Tennessee has researched the kind of instruction that best develops students' reading and writing proficiencies. Below is an excerpt from this research:

Time

These [highly effective] teachers had a "reading and writing vs. stuff" ratio that was far better balanced than is typically found in elementary classrooms (Allington, 2001).

In other words, these teachers routinely had children actually reading and writing for as much a half of the school day – often around a 50/50 ratio of reading and writing to stuff (stuff is all the others things teachers have children do instead of reading and writing). In typical classrooms, it is not unusual to find that kids read and write for as little as ten percent of the day (30 minutes of reading and writing activity in a 300 minute, or five hour, school day).

In many classrooms, a 90 minute "reading block" produces only 10–15 minutes of actual reading, or less than 20 percent of the allocated reading time is spent reading. Worse, in many classrooms, 20 minutes of actual reading across the school day (Knapp, 1995) is a common event, which includes reading in science, social studies, math, and other subjects. Thus, less than ten percent of the day is actually spent reading and 90 percent or more of the time is spent doing stuff.

Extensive reading is critical to the development of reading proficiency (Krashen 2001; Stanovich, 2000). Extensive practice provides the opportunity for students to consolidate the skills and strategies teachers often work so hard to develop. The exemplary elementary teachers we studied recognized this critical aspect of instructional planning. Their students did more guided reading, more independent reading, more social studies and science reading than students in less-effective classrooms.

Talk

We saw fundamental differences in the nature of the classroom talk in the exemplary teacher classrooms and the talk typically reported in classroom observational studies. First, we observed these teachers fostering much more student talk – teacher-student, student-student – than has been previously reported. In other words, these exemplary teachers encouraged, modeled, and supported lots of talk across the school day. This talk was purposeful talk though, not simply chatter. This talk was problem-posing, problem-solving talk related to curricular topics (Allington & Johnston, 2002; Johnston, Woodisde-Jiron & Day, 2001).

It wasn't just more talk but a different sort of talk than is commonly heard in classrooms. We described this difference as "more conversational than interrogational."...In other words, teachers and students discussed ideas, concepts, hypotheses, strategies, and responses with others. The questions teachers posed were more "open" questions, where multiple responses would be appropriate.

Tasks

The work these children in these classrooms completed was more substantive, more challenging, and required more self-regulation than the work that has been more commonly observed in elementary classrooms. We observed far less of the low-level worksheet-type tasks and a greater reliance on more complex tasks across the school day and across subject matter. Perhaps because of the nature of this work, students seemed more often engaged and less often off-task than other researchers reported.

- Retrieved from http://www.readingrockets.org/article/six-ts-effective-elementary-literacy-instruction

Discussion

- How does Allington's research align with the Read About It, Think About It, Talk About It, Write About It framework?

- How do repeated interactive read alouds align with this framework?

- How can you increase the amount of reading in your classroom?

- How can you increase the amount of text-based thinking, talking, and writing in your classroom?

Working with your Schedule and Curriculum

Curriculum Considerations

Think about the curriculum or basal program you have and answer the following questions. Your responses should help identify action steps you can take to integrate repeated interactive read alouds and text sets into your regular instruction. If possible, sit with peers who use the same curriculum or basal program as you.

Does your curriculum include read aloud texts?	Yes >>	**Action**: Analyze the texts for complexity, and determine if they are high quality and content rich. If you discover read aloud texts that don't match expectations for complexity and quality, brainstorm read aloud texts you could pull in as replacements.
	No >>	**Action**: Work with colleagues to create a list of read aloud texts you want to use. Use the resources in this manual to help find complex, high-quality, and content-rich texts. Consider sequencing your read alouds to form text sets. Organize them thematically, or to align with the social studies and science standards in your pacing guide.
Does your curriculum provide opportunities to read texts aloud more than once?	Yes >>	**Action:** Use the resources from this training on repeated interactive read alouds. Review your curriculum, and find ways to make your repeated read alouds even more engaging and rigorous.
	No >>	**Action:** Review your schedule and curriculum. Find places where you could add a second or third reading. Where would you have to spend less time so that you could spend more time on read alouds?
Does your curriculum organize texts thematically, or in another way that promotes depth of study and knowledge building?	Yes >>	**Action**: Review the number of texts and diversity of text types in these thematic units. If the thematic unit includes only three texts, try integrating a fourth. If the thematic unit only includes narrative texts and informational texts, add a poem or piece of visual media (e.g. map, graph).
	No >>	**Action**: Identify the texts your curriculum does provide that are complex, high quality, and worth building around. Use these texts as anchors. Pull in supporting texts to create a set or thematic unit. Start by adding just one or two texts, and over time add more if possible.
Does your curriculum pair its texts with high-quality and rigorous tasks?	Yes >>	**Action**: Review the tasks in your curriculum. Edit the tasks as needed to ensure they meet the criteria laid out in this training. Tweak tasks as needed.
	No >>	**Action**: Work with colleagues to create high-quality tasks to pair with the texts in your curriculum. See if you can replace other writing prompts suggested in the curriculum with text-based tasks.

Do your science and social studies curricula provide complex and quality read aloud texts?	**Yes >>**	**Action:** Put your science and social studies curricula next to your reading curriculum. Where can you align the content? Are there opportunities to create text sets and build deep knowledge and vocabulary by pulling across curricula?
	No >>	**Action:** Based on your grade level standards, create a list of read aloud books that pair well with your science and social studies curricula. Find ways to build read alouds into your science and social studies blocks. Integrate your social studies, science, and ELA blocks when possible to promote close reading of content area texts.
Are there book rooms, libraries, or other resources in your school or district that can help you create text sets?	**Yes >>**	**Action:** Research these resources. Find colleagues who are interested in working together to find resources and assemble text sets, such as librarians or literacy specialists.
	No >>	**Action:** Review the resources provided through this training, especially open source sites like the Tennessee Electronic Library. Create a book wish list and share it with interested stakeholders, like your PTA president or local Rotary Club or Junior League. If possible, encourage a local group to fund these resources for you.

Reflection

- What questions do you have about your curriculum and how you can find ways to further implement repeated interactive read alouds and text sets?

- What other actions do you want to take as a result of attending this training?

Working with your Schedule and Curriculum

Sometimes a solution is straightforward and doable: Make every moment of classroom time count through quality academic learning time.

<div align="right">- International Reading Association, 2006</div>

Scheduling Considerations

Think about your daily and weekly schedule. Use the space below to plan when and where you can commit to teaching repeated interactive read alouds and text sets. You may want to sit with peers who use the same curriculum or who have the same kind of schedule as you.

The scenarios listed on the next two pages may help your brainstorming. *(These scenarios are based on feedback from real teachers!)*

How can I fit repeated interactive read alouds and text sets into my current schedule?

Teacher A:
My basal includes two shared reading texts each week that have a commmon theme or topic. One is always literary and the other is always informational. One is the "featured selection" and the other is the "paired selection" (which is shorter) and they're both usually pretty strong texts. I almost never have time to get to both, though. One solution is to start using the "paired selection" text in my guided reading groups. That way I know my students will have an opportunity to read and engage with it and make content connections to the "featured selection".

My curriculum doesn't have read alouds or trade books. I do a read aloud everyday, but I've never tried to link it with the topic or theme of the two shared reading pieces. That's something I can start doing.

Reading fluency is really important for my students and we do repeated readings of a poem every week to build fluency. Similar to the read alouds, I've never thought much about how the topic or theme of the poem connects with the rest of my curriculum. I can start looking for poems and songs that share the same topic and theme as the shared reading selections in my basal so that students have another way of building knowledge about the theme/topic.

If my students read two shared reading pieces, a poem, and one or two read alouds each week on the same topic or theme, that feels like a good – and doable – way to start integrating text sets into my classroom.

Teacher B:
My curriculum is scripted and I'm expected to follow it exactly. If my principal walks in to my classroom she expects it to look the same as the other three 2nd grade classrooms in our hallway.

Our curriculum runs on six-week units. The first five are scripted, and then the sixth week is for review. During that sixth week my coteachers and I have some flexibility with our plans. We can choose the texts from the unit that are the most complex and high quality and review those through repeated interactive readings. If possible, we could try to review texts that share a common theme or topic. We might be able to bring in additional texts that week that build on that theme or topic.

Our science curriculum is not scripted and my principal doesn't set firm expectations for how we have to spend those 30 minutes every day. That's definitely a place where I can bring in texts, build some standards-based text sets, and do some repeated read alouds.

Teacher C:
In my district, the curriculum is a resource but teachers make decisions about which texts and activities to use. I'm excited to give my teaching routines more structure, and I think text sets could help with my planning. I teach at a poor, rural school though, and I don't have many resources. I'm going to spend time digging into the text sets that have already been created. My school doesn't have its own library, but the county public library has a pretty good stock of books. I can search the online database at the library and figure out which texts from the already-created sets are available.

I haven't done repeated interactive read alouds before. I'll start with one a week, with two or three readings.

I like the idea of having my students read texts in shared reading and guided reading that connect to the theme or topic of the read aloud text, and I'm glad that some of these already-created text sets have recommended shared reading passages. I'll have to be careful with the digital shared reading texts that I'll need to print out. I have a copy quota and printing off pages and pages of text for my students to read will make me run out of paper quickly! I'll probably have to use some of the leveled readers in my curriculum in place of the recommended digital texts. Or maybe my coteachers and I can take turns printing class sets of texts and share them.

Teacher D:
In my district we have curriculum maps with a "skill of the week" every week, like making inferences or summarizing. We're supposed to target that skill in all of our reading activities, like shared reading and guided reading. That means that if I want to use more texts, I'll have to find texts that match the skill of the week. I'll talk with my coteachers and see if they'd be interested in making a list of read alouds books that pair with each week's skill. Then, we can try to find other texts that align to the skill and to a common topic or theme. That may be difficult, and we won't be able to find texts every week, but maybe we can try to do a text set once a month.

Reflection

- What questions do you have about your schedule and how you can find time to implement repeated interactive read alouds and text sets?

Closing Reflection

- What were your biggest "aha!" moments during this training?

- What are you most excited to implement when you get back to your classroom this fall?

- What questions do you still have?

Appendix

[TAB PAGE]

Appendix – Table of Contents

Module 2

Module 3

Module 4

Additional Resources

Grade 2-3 Exemplar Text List

Read Aloud Stories

Kipling, Rudyard. *How the Camel Got His Hump.*

Thurber, James. *The Thirteen Clocks*

White, E. B. *Charlotte'sWeb*

Selden, George. *The Cricket in Times Square*

Babbitt, Natalie. *The Search for Delicious*

Curtis, Christopher Paul. *Bud, Not Buddy*

Say, Allen. *The Sign Painter*

Read Aloud Poetry

Lear, Edward. *The Jumblies*

Browning, Robert. *The Pied Piper of Hamelin*

Johnson, Georgia Douglas. *Your World*

Eliot, T. S. *The Song of the Jellicles*

Fleischman, Paul. *Fireflies*

Read Aloud Informational Texts

Freedman, Russell. *Lincoln: A Photobiography*

Coles, Robert. *The Story of Ruby Bridges*

Wick, Walter. *A Drop of Water: A Book of Science and Wonder*

Smith, David J. *If the World Were a Village: A Book about the World's People*

Aliki. *Ah, Music!*

Mark, Jan. *The Museum Book: A Guide to Strange and Wonderful Collections*

D'Aluisio, Faith. *What the World Eats*

Arnosky, Jim. *Wild Tracks! A Guide to Nature's Footprints*

Deedy, Carmen Agra. *14 Cows for America*

- Retrieved from www.corestandards.org/Appendix_B

Grades 4 – 5 Exemplar Text List

[Read Aloud] Stories

Carroll, Lewis. *Alice's Adventures in Wonderland*

Burnett, Frances Hodgson. *The Secret Garden*

Farley, Walter. *The Black Stallion*

Saint-Exupéry, Antoine de. *The Little Prince*

Babbitt, Natalie. *Tuck Everlasting*

Singer, Isaac Bashevis. *Zlateh the Goat*

Hamilton, Virginia. *M. C. Higgins, the Great*

Erdrich, Louise. *The Birchbark House*

Curtis, Christopher Paul. *Bud, Not Buddy*

Lin, Grace. *Where the Mountain Meets the Moon*

[Read Aloud] Poetry

Blake, William. *The Echoing Green*

Lazarus, Emma. *The New Colossus*

Thayer, Ernest Lawrence. *Casey at the Bat*

Dickinson, Emily. *A Bird Came Down the Walk*

Sandburg, Carl. *Fog*

Frost, Robert. *Dust of Snow*

Dahl, Roald. *Little Red Riding Hood and the Wolf*

Nichols, Grace. *They Were My People*

Mora, Pat. *Words Free As Confetti*

[Read Aloud] Informational Texts

Berger, Melvin. D*iscovering Mars: The Amazing Story of the Red Planet*

Carlisle, Madelyn Wood. *Let's Investigate Marvelously Meaningful Maps*

Lauber, Patricia. *Hurricanes: Earth's Mightiest Storms*

Otfinoski, Steve. *The Kid's Guide to Money: Earning It, Saving It, Spending It, Growing It, Sharing It*

Wulffson, Don. *Toys!: Amazing Stories Behind Some Great Inventions*

Schleichert, Elizabeth. *Good Pet, Bad Pet*

Kavash, E. Barrie. *Ancient Mound Builders*

Koscielniak, Bruce. *About Time: A First Look at Time and Clocks*

Banting, Erinn. *England the Land*

Hakim, Joy. *A History of US*

Ruurs, Margriet. *My Librarian Is a Camel: How Books Are Brought to Children Around the World*

Simon, Seymour. *Horses*

Sandwich Template for Repeated Close Read Foldable: Front Cover
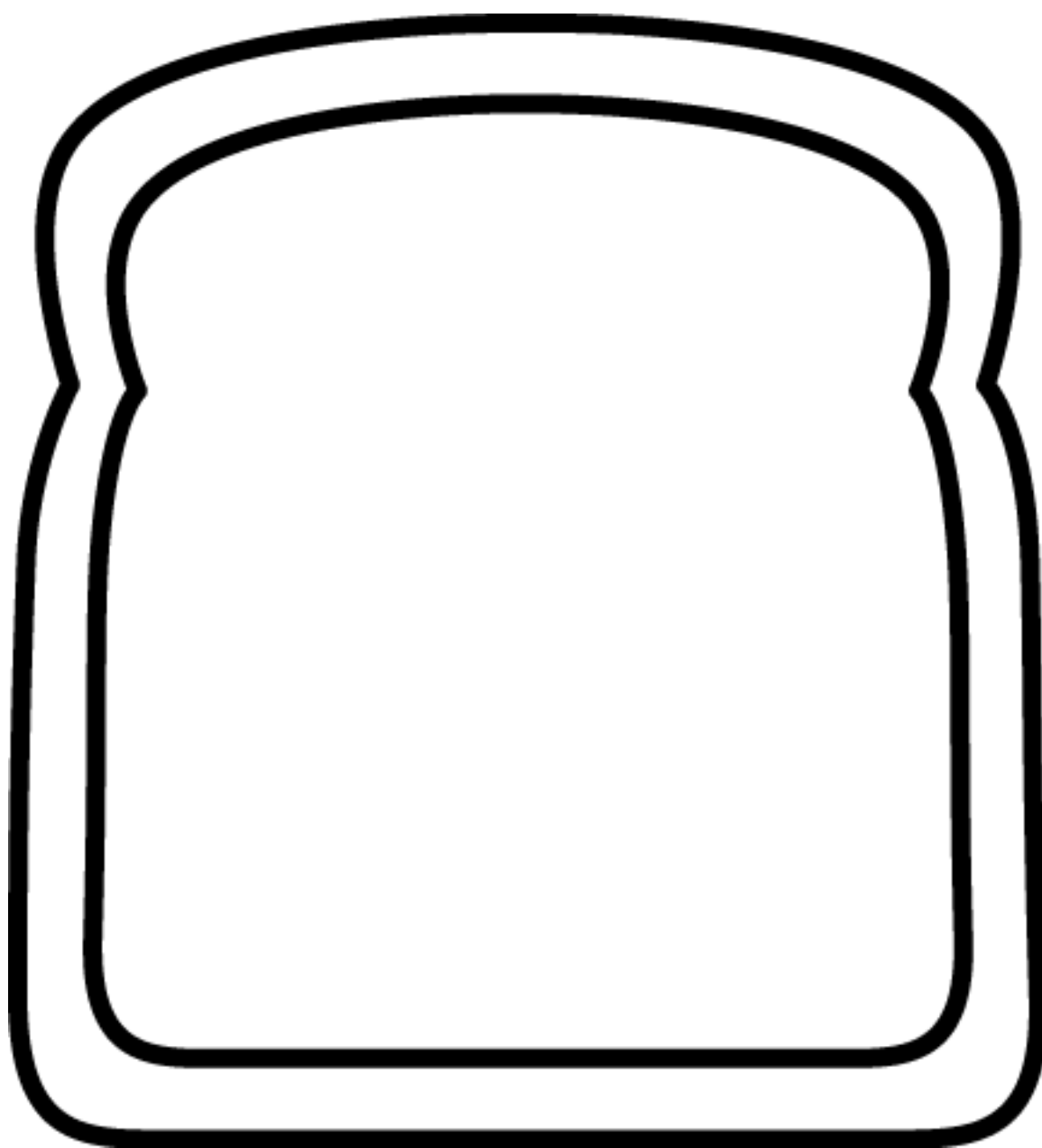
Sandwich Template for Repeated Close Read
Foldable: Middle
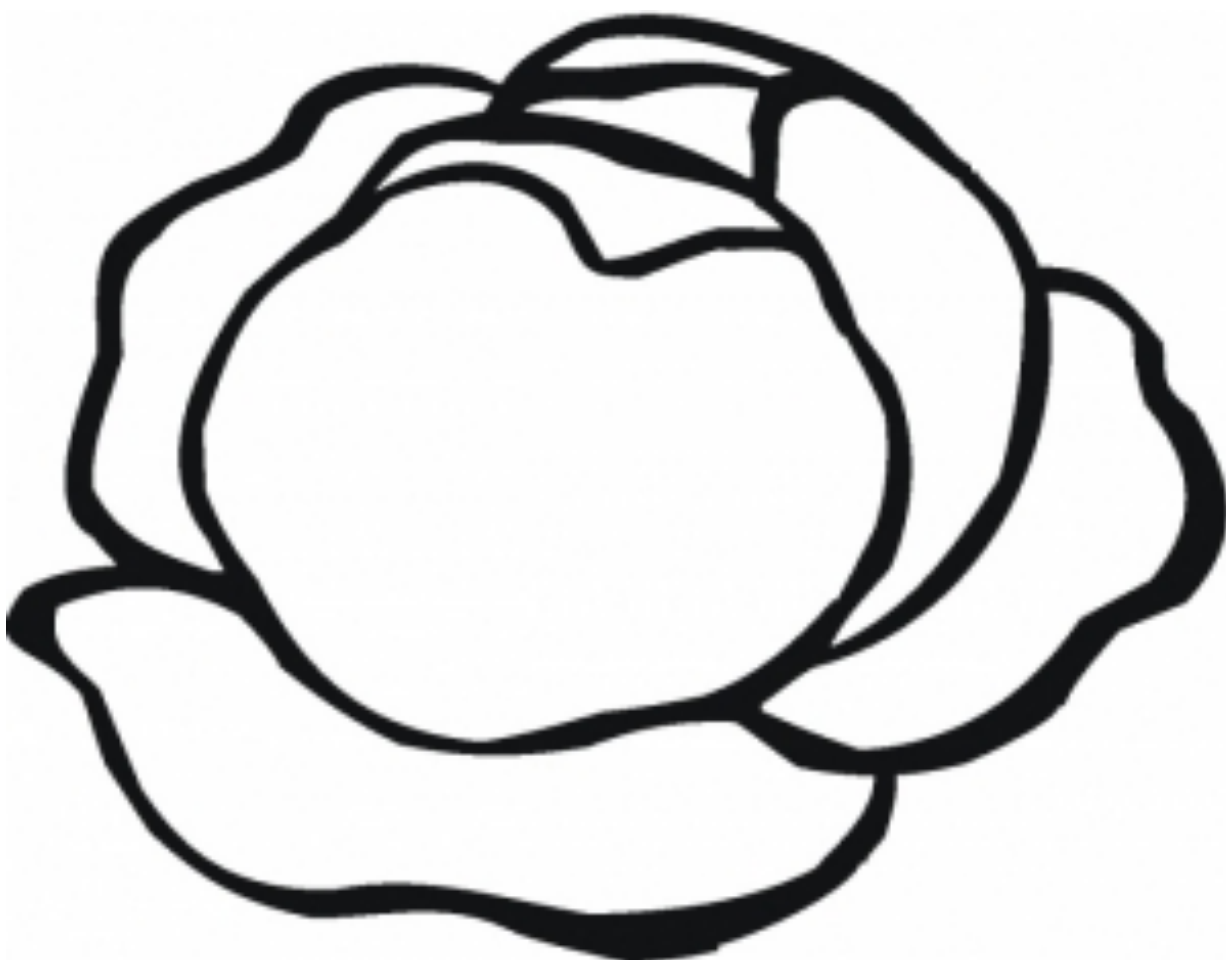
Sandwich Template for Repeated Close Read
Foldable: Final Read
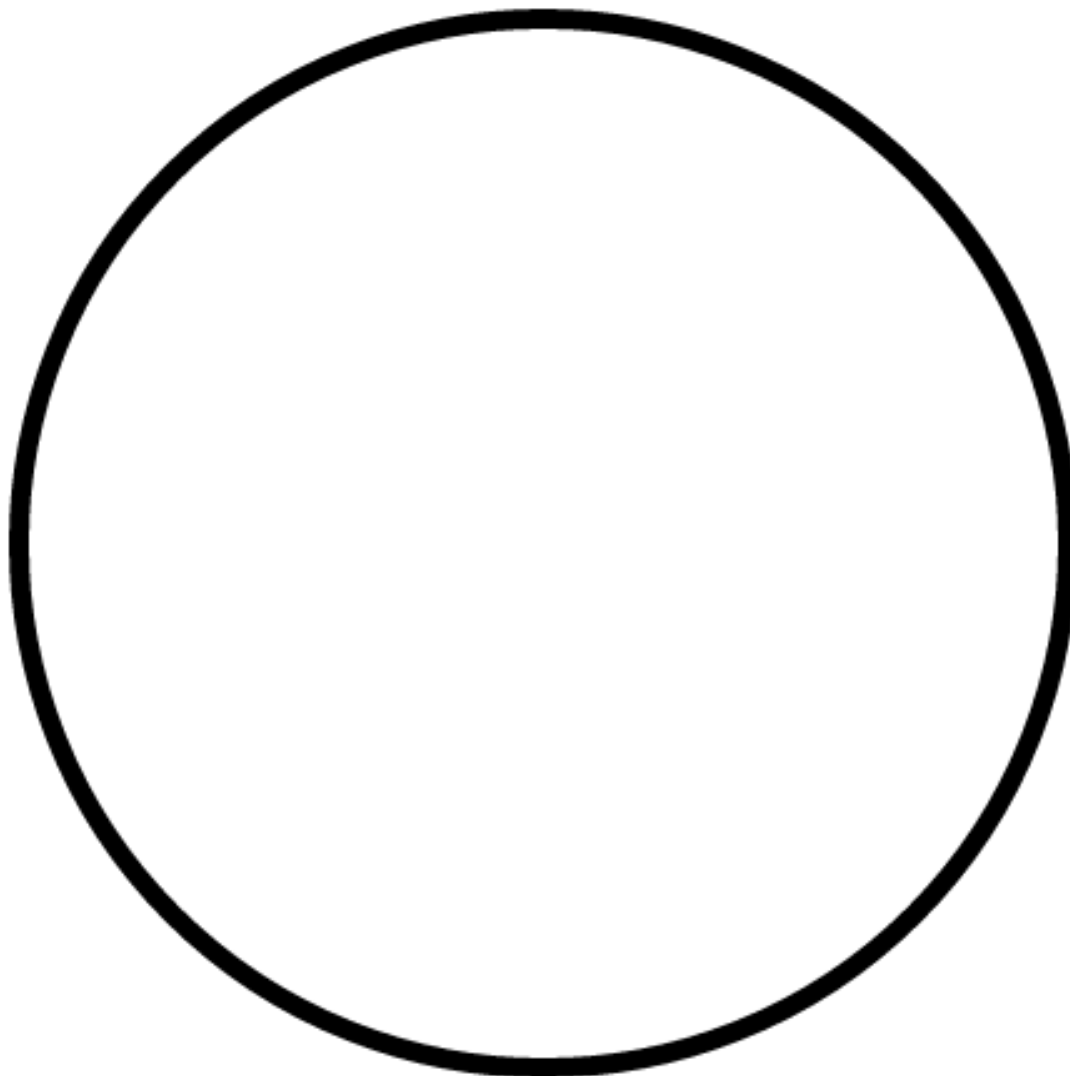
Sandwich Template for Repeated Close Read Foldable: Back Cover
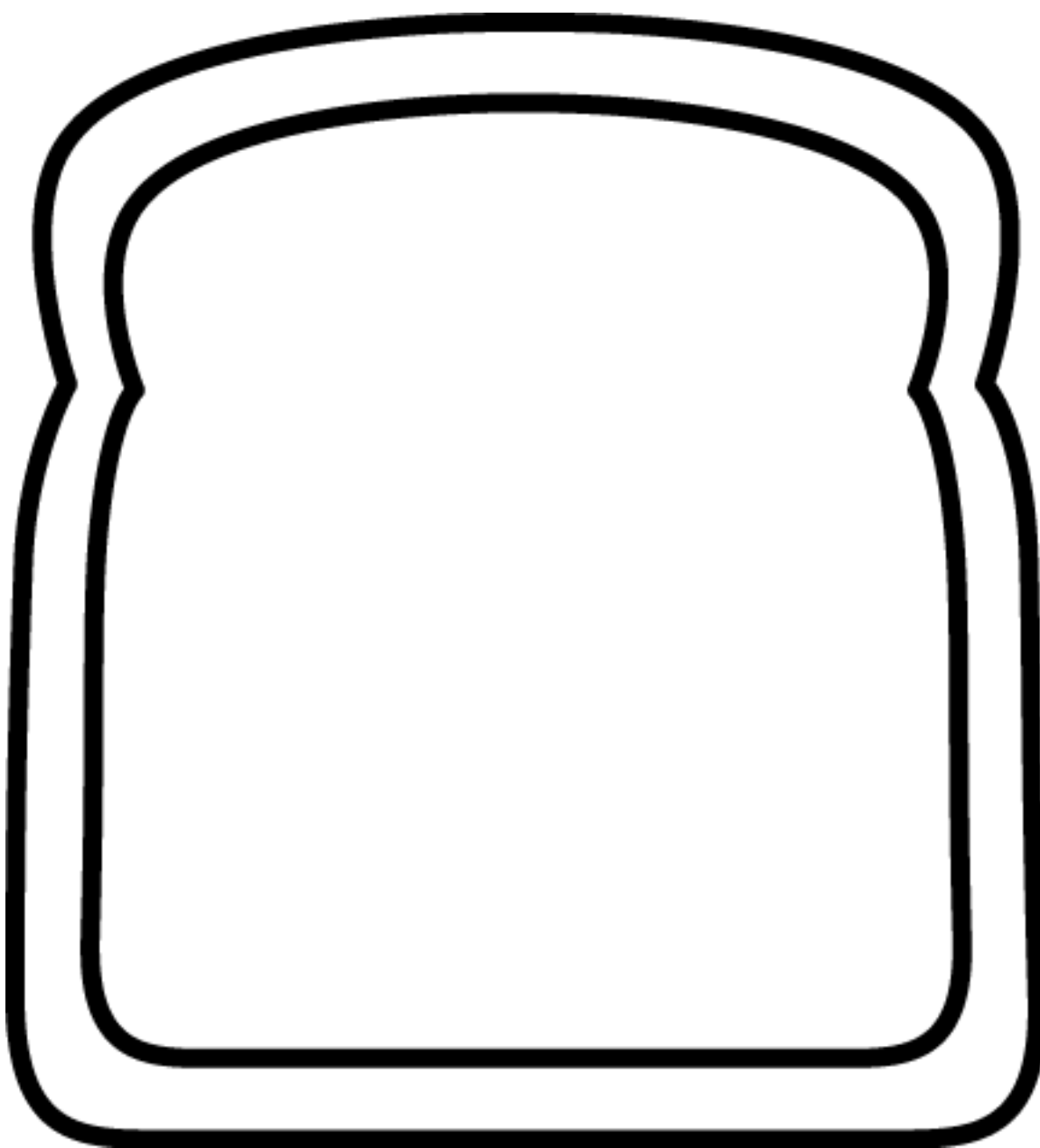
TEXT DEPENDENT QUESTIONS

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
• What are the key ideas in this **text/story**? • What can you infer from the title, headings, and anecdotes in this book? • Who was the most important character in the story? What makes _____? • Who, what, where, when, how questions • What key details help support the main idea of _____? • What key details and/or examples support the main idea of _____? • What have you learned from this [text]?	• Retell the story. • What is the story or article beginning to be about? • What is the theme of the story? • What message was the author trying to share? • What could the main character have learned that I could also learn? • • What was a moral or lesson in the story? • Summarize the text. • Retell the (fables, folk tales from diverse cultures). • What is the main idea of this text? • What are the 2 or more main ideas in this text? • What key supporting details did the author cite?	• Identify characters, setting, major events, • Explain key details that support the author's message. • Compare and contrast (characters, setting, events, etc.). • Explain how _____ and _____ interact in this story. • Describe how (name of character) respond to (major event and/or challenge). • Explain how (name of character) changed in the story. • Why does _____ think about _____? • How does _____ feel about _____? • How does _____ show persistence (or other character trait) in _____? • How does this help the reader learn more about _____'s character? • What can we infer about the characters _____ and _____? • What do readers learn about the family's relationship from this section? • What does _____'s conversation with _____ reveal? • What event did the author include to show the reader _____? • Describe connections between _____. • Explain relationships or interactions between 2 or more (individuals, events, ideas, concepts) in this text based on specific information in it. • Explain the procedures described in this article.

TEXT DEPENDENT QUESTIONS

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	6. Assess how point of view or purpose shapes the content and style of a text.
• What does (word or phrase from the story, figurative language, sensory word,) mean? • What does *Herculean* (or other Mythology vocabulary) mean in this story? • Describe how words and phrases (regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem or song • What kind of text is this? (poem, drama, prose, etc.) How do you know? • Explain the meaning of (general academic vocabulary word). • Explain what (domain/content specific word) means. • Which words really call our attention here? What do we notice as we reread them? • How does the author's choice of words, the tone of the language, illuminate the author's point of view on topic?	• What was the (problem, solution)? • How do (series of chapters, scenes, stanzas) fit together to provide overall structure in this text? • What text structure did the author use in this text? • What kind of text is this? (story, article, etc.) • Look back at the text and see if you can divide it into parts. What parts does the author include? • Describe the story structure, including beginning, middle, and ending • Describe the (action, setting) in the story. • Explain the (structure elements: verse, rhythm, meter of this poem). • Explain the (structure elements: cast of characters, settings, descriptions, dialogue, stage directions) of this drama/play. • What might have happened if _____ hadn't happened first? • How did the author organize the ideas in the (article, book, etc.)? • Explain how you know that the author used a _____ text structure. • What text structure did the author use?	• From what point of view is this story told? • Who is narrating the story? How do we know? • Through whose eyes did you see this story? • Read (two or more accounts of the same event/topic). Analyze the information the authors present. • What similarities and/or differences are there in (titles of two texts on similar topics)? • How does the author feel about (topic)? • How did the graphics help you understand the section about _____? • Distinguish between information provided by pictures and words in the text. • How does your own point of view compare to the author of _____?

TEXT DEPENDENT QUESTIONS

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*	8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
• Describe (character, setting, event). Use specific examples from the illustrations and/or words. • Use illustrations and words in print or digital text to demonstrate understanding of characters/setting/ plot. • How did the author use illustrations to engage the reader in the events of the story? • How do the (visual/multimedia elements) help the reader understand the author's message? • Use illustrations and details in a text to describe key ideas. • What text features (headings, table of contents, glossaries, electronic menus, icons) did the author include to help the reader? • How did search tools (key words, side bars, hyperlinks) help the reader? • How do the [pictures, etc.] help convey the mood of the story?	• *Not applicable in Literature—Information Texts only* • Identify the reasons an author gives to support his key point(s). • Explain how author uses reasons and evidence to support the main idea of _____. • Identify which reasons/evidence support which point(s). • What is the author's point of view on the topic? What in the text makes you say that? • Describe logical connections between specific sentences and paragraphs. • Explain cause and effect relationships in the story/text. • What was the tone of the story/text?	• Compare (characters, titles from the same genre, theme, topic, versions of the same story, etc.). • Identify similarities and differences between two texts on the same topic. • Read several texts on the same topic. Write a speech using information from each of source. • Compare the text to: a movie, webpage, video game, piece of art or music, or other media. • How does this selection connect to the theme of _____? • How does this selection connect to (other text we have read, content area, etc.) • How is _____ in paragraphs 1 and 2 like that same idea in paragraphs 3 through 6? • How is _____ shown in paragraphs 7-11? • What mood does the author create?

Tennessee's State English Language Arts Standards

Grade 3

Adopted by the Tennessee State Board of Education, July 2010

College and Career Readiness Anchor Standards for Reading

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

<u>Range of Reading and Level of Text Complexity</u>

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

Note on range and content of student reading

To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements. By reading texts in history/social studies, science, and other disciplines, students build a foundation of knowledge in these fields that will also give them the background to be better readers in all content areas. Students can only gain this foundation when the curriculum is intentionally and coherently structured to develop rich content knowledge within and across grades. Students also acquire the habits of reading independently and closely, which are essential to their future success.

Grade 3 Reading Standards for Literature

Strand		Standard
Literature	**Key Ideas and Details**	1. Ask and answer such questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
		2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
		3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
	Craft and Structure	4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
		5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
		6. Distinguish their own point of view from that of the narrator or those of the characters.
	Integration of Knowledge and Ideas	7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
		8. (Not applicable to literature)
		9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).
	Range of Reading and Level of Text Complexity	10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

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Grade 3 Reading Standards for Informational Text

Strand		Standard
Informational Text	**Key Ideas and Details**	1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
		2. Determine the main idea of a text; recount the key details and explain how they support the main idea.
		3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.
	Craft and Structure	4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 3 topic or subject area.*
		5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.
		6. Distinguish their own point of view from that of the author of a text.
	Integration of Knowledge and Ideas	7. Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
		8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
		9. Compare and contrast the most important points and key details presented in two texts on the same topic.
	Range of Reading and Level of Text Complexity	10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2-3 text complexity band independently and proficiently.

Tennessee's State English Language Arts Standards

Grade 4

Adopted by the Tennessee State Board of Education, July 2010

College and Career Readiness Anchor Standards for Reading

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

Note on range and content of student reading

To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements. By reading texts in history/social studies, science, and other disciplines, students build a foundation of knowledge in these fields that will also give them the background to be better readers in all content areas. Students can only gain this foundation when the curriculum is intentionally and coherently structured to develop rich content knowledge within and across grades. Students also acquire the habits of reading independently and closely, which are essential to their future success.

Grade 4 Reading Standards for Literature

Strand		Standard
Literature	**Key Ideas and Details**	1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
		2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
		3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
	Craft and Structure	4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).
		5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
		6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
	Integration of Knowledge and Ideas	7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
		8. (Not applicable to literature)
		9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.
	Range of Reading and Level of Text Complexity	10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Grade 4 Reading Standards for Informational Text

Strand		Standard
Informational Text	**Key Ideas and Details**	1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. 2. Determine the main idea of a text and explain how it is supported by key details; summarize the text. 3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
	Craft and Structure	4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 4 topic or subject area.* 5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. 6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
	Integration of Knowledge and Ideas	7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. 8. Explain how an author uses reasons and evidence to support particular points in a text. 9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
	Range of Reading and Level of Text Complexity	10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

UNIT: *THE STORIES JULIAN TELLS*

ANCHOR TEXT *The Stories Julian Tells*, Ann Cameron (literary) **RELATED TEXTS** *Literary Texts (Fiction)* • *The Bee Tree*, Patricia Polacco • *The Fantastic Flying Books of Mr. Morris Lessmore*, William Joyce • "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron *Informational Texts (Nonfiction)* • "A Page Is a Door," Remy Charlip • *My Librarian Is a Camel: How Books Are Brought to Children Around the World*, Margriet Ruurs *Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)* • *The Fantastic Flying Books of Mr. Morris Lessmore* (film) • *The Red Book*, Barbara Lehman	**UNIT FOCUS** Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others. **Text Use:** Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view **Reading:** RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.3.9, RI.3.10 **Reading Foundational Skills:** RF.3.3a-d, RF.3.4a-c **Writing:** W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.7, W.3.8, W.3.10 **Speaking and Listening:** SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6 **Language:** L.3.1a-i; L.3.2a, c-g; L.3.3a; L.3.4a-d; L.3.5a-c; L.3.6 **CONTENTS** **Page 35:** Text Set and Unit Focus **Page 36:** *The Stories Julian Tells* Overview **Pages 37-40:** Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task **Page 41:** Instructional Framework **Pages 42-57:** Text Sequence and Sample Whole-Class Tasks

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English Language Arts, Grade 3: *The Stories Julian Tells*

The Stories Julian Tells Unit Overview

Unit Focus

- **Topics**: Reading, storytelling
- **Themes**: The joy of reading and the importance of storytelling and reading to learn lessons and make connections
- **Text Use**: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view

Summative Unit Assessments

A **culminating writing task**:

- Identify a central message
- Describe main characters
- Examine how a central message is conveyed through characters

A **cold-read task**:

- Read and understand grade-level texts
- Write in response to text

An **extension task**:

- Write a narrative from pictures
- Develop a recorded presentation

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: *The Bee Tree* (sample tasks)
- **Lesson 2**: "A Page Is a Door" (sample tasks)
- **Lesson 3**: *The Fantastic Flying Books of Mr. Morris Lessmore* (sample tasks)
- **Lesson 4**: *My Librarian Is a Camel: How Books Are Brought to Children Around the World* and various texts for group research (sample tasks)
- **Lesson 5**: "The Pudding Like a Night on the Sea" from *The Stories Julian Tells*
- **Lesson 6**: "Catalog Cats" and "Our Garden" from *The Stories Julian Tells*
- **Lesson 7**: "Because of Figs" from *The Stories Julian Tells* (sample tasks)
- **Lesson 8**: "My Very Strange Teeth" from *The Stories Julian Tells*
- **Lesson 9**: *The Fantastic Flying Books of Mr. Morris Lessmore* (film) and *The Red Book* (extension task)
- **Lesson 10**: "Gloria Who Might Be My Best Friend" from *The Stories Julian Tells* (sample tasks)
- **Lesson 11**: "I Learn Firefighting" from *More Stories Julian Tells* (cold-read task and culminating writing task)

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English Language Arts, Grade 3: *The Stories Julian Tells*

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. (**RL.3.2, RL.3.3**) Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions. (**RL.3.1; RL.3.2; RL.3.3; W.3.1a, b, d; W.3.10**)

*Teacher Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. (**W.3.1c, L.3.6**) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (**L.3.1b, c, d, e, h, i; L.3.2a, d, e, f, g**) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (**W.3.4, W.3.5, L.3.2g, L.3.3a**)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Reading, storytelling • **Themes**: The joy of reading, and the importance of storytelling and reading to learn lessons and make connections • **Text Use**: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	This task assesses: • Identifying a central message • Describing main characters • Examining how a central message is conveyed through characters	**Read and understand text:** • **Lesson 2** (sample tasks) • **Lesson 8** **Express understanding of text:** • **Lesson 1** (sample tasks) • **Lesson 3** (sample tasks) • **Lesson 11** (use this task)

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[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

English Language Arts, Grade 3: *The Stories Julian Tells*

COLD-READ TASK[2]

Independently read "Superboy and Me," and "Huey Makes the Leap." Then **answer** a combination of multiple-choice and constructed-response questions[3] about the text and in comparison to the other texts in the unit. Sample questions:

1. Describe what Huey does to become strong. *Why* does he want to be strong? Refer to details from the text in your answer. (**RL.3.1, RL.3.3, W.3.10**)

2. Why is the talk between Julian and his father "surprising"? Refer to details from the text in your answer. (**RL.3.1, RL.3.3, W.3.10**)

3. Identify two ways that Huey "makes the leap." What lesson does Huey's "leap" reveal? (**RL.3.1, RL.3.3, RL.3.4, L.3.5a**)

4. How do the chapters "Superboy and Me" and "Huey Makes the Leap" build on each other? What information from "Superboy and Me" is necessary for understanding "Huey Makes the Leap"? (**RL.3.5**)

5. What lesson is learned from "Superboy and Me" and "Huey Makes the Leap"? What details in the texts convey this message? (**RL.3.1, RL.3.2**)

6. Compare and contrast *The Stories Julian Tells* and *More Stories Julian Tells*, focusing on Julian. How has Julian changed? Why do you think he has changed? Refer to details from each text in your answer. (**RL.3.1, RL.3.3, RL.3.9, W.3.10**)

7. How does storytelling help Mary Ellen, Morris Lessmore, and Julian? Identify a detail from each text that supports your response. (**RL.3.1, RL.3.2, RL.3.3**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Reading, storytelling • **Themes**: The joy of reading, the importance of storytelling and reading to learn lessons and make connections • **Text Use**: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	This task focuses on: • Reading and understanding grade-level texts • Writing in response to text	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 5 **Express understanding of text:** • Lesson 7 (sample tasks) • Lesson 11 (use this task)

English Language Arts, Grade 3: *The Stories Julian Tells*

EXTENSION TASK[4]

Write a story based on the illustrations in *The Red Book*. Establish the situation, introduce a narrator, and organize the events. Use dialogue and descriptions of the thoughts and feelings of the characters to show how they respond to different events. Use grade-appropriate words and phrases, including those that signal time and order, such as *before, during,* and *after*. Provide closure to your story. (**W.3.3a**, **b**, **c**, **d**; **W.3.10**; **L.3.6**)

Use the following process with students:

1. View *The Red Book* as a whole class. Discuss how the pictures tell a story, establish a setting, convey a mood, or emphasize certain aspects of a character. (**RL.3.1**, **RL.3.7**)

2. Model for students how to develop ideas from the pictures (use *The Fantastic Flying Books of Mr. Morris Lessmore* as a model).

3. Have students work in pairs to brainstorm ideas about what could be happening in each picture in *The Red Book*. (**SL.3.1a**) Have them select a particular section of the book as the basis for the story and use sticky notes or storyboards to outline the events in the story. Sticky notes allow students to move the order of details and ideas around easily without feeling like they have to rewrite and/or start over. (**W.3.4**)

4. Monitor student products and verify that the initial outline of the story connects to and reflects the illustrations in *The Red Book* (e.g., students are telling the story of the illustrations, not an unrelated story).

5. Have students draft their stories.

6. Once the stories are written, have students return to their partner to receive guidance and support to revise and edit the story. (**W.3.5**) Work with students to make sure the completed writing demonstrates command of proper grammar and usage, punctuation, and spelling. (**L.3.1b**, **c**, **d**, **e**, **h**, **i**; **L.3.2c**, **d**, **e**, **f**, **g**)

7. Provide an opportunity for students to publish their stories using technology. (**W.3.6**)

8. Have students present and/or record their story using *The Red Book* and any other created visual displays to enhance the presentation. (***Note for Small-Group Reading: Students struggling with reading fluency should work during small-group reading time to build fluency in preparation for the audio recording.*)** (**RF.3.4b**, **SL.3.4**, **SL.3.5**, **SL.3.6**)

9. Lastly, make sure each student develops a set of questions about the story and presentation to ask the audience. Allow the audience to ask questions about the various decisions each student made in the story and presentation. (**SL.3.1c**, **SL.3.3**)

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UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Reading, storytelling • **Themes:** The joy of reading, and the importance of storytelling and reading to learn lessons and make connections • **Text Use**: Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	This task focuses on: • Writing a narrative from pictures • Developing a recorded presentation	**Read and understand text:** • **Lesson 3** (sample tasks) • **Lesson 10** (sample tasks) **Express understanding of text:** • **Lesson 4** (sample tasks) • **Lesson 9** (use this task)

English Language Arts, Grade 3: *The Stories Julian Tells*

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

Whole Class

TEXTS STANDARDS ASSESSMENT

Small-Group Reading

Small-Group Writing

Independent Reading

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[5] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

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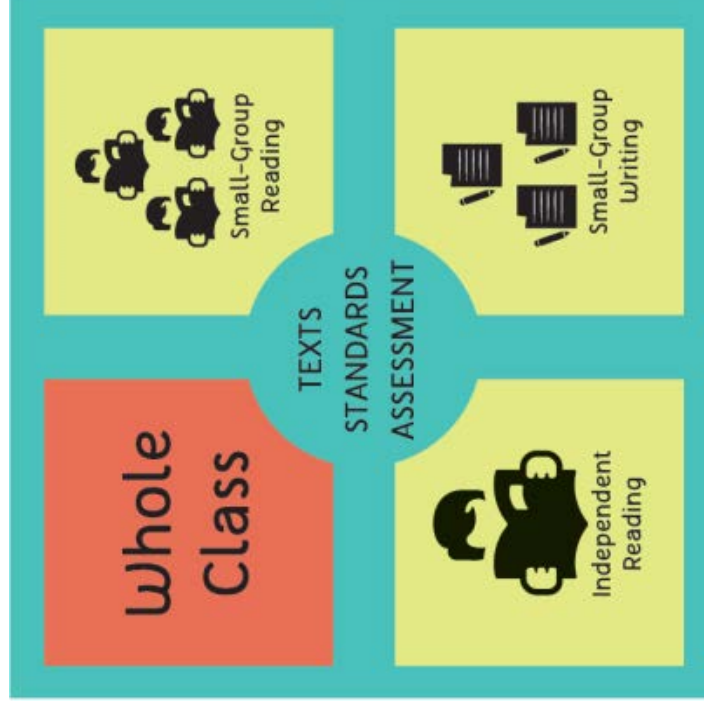
TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] *The Bee Tree,* Patricia Polacco	**TEXT DESCRIPTION:** Mary Ellen is tired of her studies and reading, so Grampa leads her on a chase with the whole town. In the end, Grampa compares the chase to the discoveries that can be made in reading books. **TEXT FOCUS:** This text presents the excitement of storytelling and how it connects us to people and ideas that we can't always experience in everyday life. Some of the vocabulary words and the names of the characters will be difficult for students to decode. However, this text, which provides an analogy for the reading process, is a good guide as students learn to read texts more analytically in grade 3. The vocabulary in this text can be studied in context to make real-life connections (**L.3.5b**) and to understand the difference between literal and nonliteral language. (**RL.3.4, L.3.1a, L.3.5a, L.3.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text aloud. Students reread the text multiple times to define key vocabulary and determine order of events. Students discuss comprehension questions as a class. Students write a response to comprehension questions. **READ THE TEXT:** - Read aloud the text once for students to hear how the plot develops. - The middle section of this text follows a predictable pattern. Provide pairs of students a copy of the text that has been marked with phrase breaks (e.g., **Phrase-Cued Text Lessons**[7] **or Chunk It Up**[8]) in order to develop reading fluency and comprehension. Model for students the reading of the phrase-cued passage. Read the passage chorally; then have student pairs practice reading the phrase-cued text aloud and circulate around the room to monitor students' oral reading accuracy and fluency. Finally, have students individually read aloud the original passage without the phrase-cue marks. (**RF.3.4b**) After this lesson is complete, place the text in a classroom library for independent reading. (**RF.3.4a, RF.3.4c**) - **Note for Small-Group Reading:** As particular students struggle with meeting these reading foundation standards, follow up with them during small-group reading time to work more specifically on these standards.[9]

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TEXT SEQUENCE	TEXT USE
	• Read the text again and project or display the text so students can follow along as the text is read aloud.
	UNDERSTAND THE TEXT:
	• Have students identify the various ways that the group chases the bee in *The Bee Tree* (e.g., *"chortled* as she *huffed past," "wailed* as she *streaked by," "scurried by," "galloped* up over," *crossed, clattered," "clambered* through," *"sprinted along," "waddled* after"). Ask students to work in pairs to define the various words using context clues and verify their definitions using a dictionary. Then have students Illustrate the various word relationships through **semantic mapping**.[10] **(RL.3.4**; **L.3.4a, d**; **L.3.6)**
	• Reinforce the meaning of the words by asking students to make real-life connections between the words and their use by acting out the various meanings of the words.
	• Then begin building a **word display**.[11] Display these words for students to use when they write, focusing on choosing words for effect. **(L.3.2g, L.3.3a, L.3.5b)**
	• Analyze the difference between literal and nonliteral meanings of phrases in *The Bee Tree*. For example, the phrases "catch their breath" and "blinding speed." **(L.3.5a)** Have students discuss the multiple meanings of those phrases and illustrate the various definitions. Then discuss the nonliteral meaning of the following excerpts and their impact on student understanding of the text: "There was music, dancing, tall tales and raucous laughter as they all buzzed about the sweet adventure of that day" and "Mary Ellen <u>savored</u> the honey on her book. 'There is such sweetness inside of that book too!' he said thoughtfully. 'Such things...adventure, knowledge, and wisdom. But these things do not come easily. You have to <u>pursue</u> them.'" **(RL.3.4, L.3.6)**
	• Divide the class into pairs. Project or display the text. Read aloud every other page and have students partner to read the other pages (e.g., **I Read, You Read**[12] or **Reading Twosome**[13]). **(RF.3.3c, RF.3.3d, RF.3.4a-c)**
	• Provide pairs with index cards labeled with specific events from the text. Have them place the events in sequenced order. Then have each pair recount the story and discuss how each event in the text builds on the previous and leads to the next. **(RL.3.1, RL.3.2, RL.3.5)**
	• Provide each pair with a graphic organizer to complete about the characters in the text. This can also be part of an **interactive notebook**[14] or reading log kept throughout the unit. **(RL.3.1, RL.3.3)**)The graphic organizer should include:

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TEXT SEQUENCE	TEXT USE
	o Column 1: Character Name
	o Column 2: Description (traits, motivations, feelings)
	o Column 3: Evidence (quotations from the text to support Column 2)
	o Column 4: Contributions and Connections (explain in complete sentences how the characters' actions contribute to the sequence of events)
	• Display the following sentences:
	o He loosened the lid of the jar.
	o He let one bee escape.
	o It stayed on the mouth of the jar.
	o It flew straight up.
	o It buzzed toward the cornfield.
	o "Quick now, RUN!"
	o Grampa called out.
	o He began to chase the bee.
	Have students combine the sentences, ensuring pronoun-antecedent agreement and using coordinating or subordinating conjunctions. (**L.3.1f**, **L.3.1h**, **L.3.1i**) Ask students to share their sentences with their partner to verify that they make sense and have correct usage, punctuation, and spelling. (**W.3.5**, **L.3.2c**, **L.3.2g**) Then project or display the original sentences[15] and ask students to compare their sentences to the originals. After they identify differences between the sentences, discuss as a class the function of nouns, pronouns, verbs, adjectives, and adverbs, focusing on the effect of the different words and phrases. (**L.3.1a**, **L.3.3a**) Repeat this exercise with other sentences in the text.
	EXPRESS UNDERSTANDING:
	• Conduct a class discussion about *The Bee Tree*. Engage students in asking and answering questions to demonstrate their understanding of the text. (**RL.3.10**) Encourage students to ask questions by providing **question stems or conversation starters**[16] and developing a routine to monitor all students to ensure they are participating in asking and answering questions. (**SL.3.1a-d**, **SL.3.2**, **SL.3.4**, **SL.3.6**) Sample discussion questions:

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[14] **http://prezi.com/lfduuei83ii6/interactive-student-notebook-intro-set-up-englishlanguage-arts/**
[15] "Then he slowly loosened the lid of the jar and let one single bee escape. It stayed on the mouth of the jar for a moment, flew straight up, then buzzed toward the cornfield. 'Quick now, RUN!' Grampa called out as he began to chase the bee."
[16] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

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TEXT SEQUENCE	TEXT USE
	o What can we learn about the setting (i.e., time and place) from the illustrations? Refer to the details from the text in your answer. (**RL.3.1, RL.3.7**)
	o Reread the first and last page of the text. How did Mary Ellen's feelings change over the course of the story? (**RL.3.1, RL.3.3, RL.3.5**)
	o Why did Grampa suggest they find a bee tree? How does he reveal his purpose? (**RL.3.1, RL.3.2, RL.3.3**)
	o Determine a central message or lesson that can be learned from reading this text. How is this message revealed? (**RL.3.1, RL.3.2**)
	• Have students work with their partner to write a response to one of the discussion questions. (**W.3.4, W.3.5, W.3.10**) Provide them with an **answer frame**[17] to support them in organizing their writing. Prompt students to use the sentences they reviewed from *The Bee Tree* as models for structuring their sentences. (**L.3.1b-f, h-i; L.3.2a, e-g; L.3.3a**) Also ensure they use words from the word display in their written responses. (**L.3.6**)
	• **Note for Small-Group Writing:** If a selected group of students need additional targeted writing or grammar support, provide this support during small-group writing.
LESSON 2: "**A Page Is a Door**," Remy Charlip	**TEXT DESCRIPTION:** This essay, though simple in form, is complex in meaning; it describes the structure of a book and Charlip's feelings associated with reading. **TEXT FOCUS:** "A Page Is a Door" provides opportunities for exploration into various text types and discussions on how similar messages (experiences, traditions, storytelling, life lessons) can be conveyed through different texts. (**RI.3.9**) Students may also compare and contrast the author's point of view to Grampa's point of view in *The Bee Tree* and to their own point of view. (**RL.3.6, RI.3.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text aloud. Examine vocabulary and language in groups. Students summarize the text in writing. Conduct a class discussion to deepen student comprehension. **READ THE TEXT:**

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TEXT SEQUENCE	TEXT USE
	• Read aloud the essay once to the class.
	• Continue building the **word display** [18] started in lesson 1 that students can rely on for their own writing.
	○ Provide students with a chart of suffixes (e.g., -ment, -ly, -al, -ous, -ion, -ful, -ize) and their meanings.
	○ Explain that words are like a code—readers have to know what each part of a word means to determine the word's meaning. Readers word parts (e.g., suffixes) can decode many more words. (**RF.3.3a**)
	○ Have students decode and define unknown, multiple-meaning, and multisyllabic words from "A Page Is a Door" (e.g., *fantasize, incidental, sequential,* and *momentous*) based on their prefixes, suffixes, and known root words, as well as by using context clues. (**RI.3.4; RF.3.3b, c; L.3.2e; L.3.4a-c**)
	○ Add those words to the word display, and then have students create a **semantic map** [19] for each word.
	• Provide students with a copy of "A Page Is a Door" and a **blank word list**. [20] Ask them to record the multisyllabic words from the text and then practice reading the word list and the essay with a partner. (**RF.3.3c-d, RF.3.4a-c**)
	• **Note for Small-Group Reading:** As students struggle with the reading foundation standards, follow up with them during small-group reading time. Do an additional **fluency activity** [21] using sentences from "A Page Is a Door."
	• Read the essay aloud again as students follow along.
	• Engage students in analyzing the syntax and meaning of various phrases and sentences in "A Page Is a Door."
	○ Ask students to locate a long sentence in the text. [22] (Ensure students select different sentences.)
	○ Have them break the sentence into shorter sentences, and rewrite the shorter sentences in their own words.
	○ Have them reread the original sentence and rewrite the sentence in their own words.
	○ Ask a few students to share their sentences with the class. Discuss the differences between the two sentences—which sentence has more effect and is more interesting to read? Why? How do the words and phrases build interest? (**L.3.1h, L.3.3a**)

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] http://www.fcrr.org/studentactivities/F_014c.pdf
[21] http://www.fcrr.org/studentactivities/F_015b.pdf
[22] For example: "A thrilling picture book not only makes beautiful single images or sequential images, but also allows us to become aware of a book's unique physical structure, by bringing our attention, once again, to that momentous moment: the turning of the page."

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TEXT SEQUENCE	TEXT USE
	o Select one of the original sentences from the essay. Using different colored highlighters, ask students to identify the subject and verb (or compound verb) adjectives, and adverbs in the sentence. Then, as a class, discuss the meaning of and explain the function of the nouns, pronouns, verbs, adjectives, and adverbs in the sentence. (**L.3.1a**)
	● As a warm-up, have students combine the following sentences, ensuring pronoun-antecedent agreement and using coordinating or subordinating conjunctions:
	o I read a book.
	o I sometimes wish I didn't have to hold it up.
	o It gets so heavy.
	o I fantasize a sea of type automatically unrolling.
	o It unrolls one word in focus at a time.
	o It unrolls at just the right speed.
	o It is on a moving screen or scroll.
	As a class, discuss the various choices students made to combine the sentences, explaining the function of each part of speech used in the sentence. (**L.3.1a, e, f, h, i**)
	● Divide the class into pairs. Have students work with their partner to identify figurative phrases throughout the text and discuss the difference between literal and nonliteral and the various meanings of the phrases. (**RI.3.1, L.3.1a, L.3.5a**)
	● Ask pairs to reread the text and **summarize**[23] each section in an interactive notebook or reading log. (**RF.3.3d, RF.3.4a**)
	● Have students write answers to the questions below prior to discussing them as a class. As they write, prompt students to use the structures they analyzed from "A Page Is a Door" as models for sentences to include in their writing (e.g., use simple verb tenses and coordinating or subordinating conjunctions; ensure subject-verb agreement; and produce simple, compound, and complex sentences). (**L.3.1e-f, h-i**)
	o At the beginning and end of the essay, how does Charlip describe *excitement* in a book? (**RI.3.1, RI.3.4, SL.3.2, W.3.10**)
	o In paragraphs 2-5, what words does Charlip use to describe turning a page? (**RI.3.1, RI.3.3, SL.3.2, W.3.10**)
	o How does Charlip feel about turning the pages in a book? What examples does he provide that describe his feelings? Does Charlip like or not like to read? How does he support his idea? (**RI.3.1, RI.3.8, SL.3.2, W.3.10**)

[23] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

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TEXT SEQUENCE	TEXT USE
	○ What does the title "A Page Is a Door" mean? Illustrate both the literal and nonliteral meanings of the title. (**RI.3.1**, **RI.3.2**, **L.3.5a**)
	EXPRESS UNDERSTANDING:
	● Conduct a class discussion comparing and contrasting the author's point of view in "A Page Is a Door" to Grampa's point of view in *The Bee Tree* and to their own point of view.
	○ Before the discussion, set the ground rules based an established routine developed with the students (e.g., **conversation starters or accountable talk**[24]). (**SL.3.1b**)
	○ Begin the discussion as a class by developing two or three sentences for Charlip and two or three sentences for Grampa that identify what they believe about reading based on the words, events, and details in the texts. (**RL.3.1**, **RL.3.2**, **RI.3.1**, **RI.3.2**, **SL.3.1a**, **SL.3.2**)
	○ Use **sentence frames**[25] (targeting simple, compound, and complex sentences) for students to complete as a class and to use a reference for speaking in complete sentences during the discussion. (**SL.3.6**, **L.3.1i**, **L.3.2a**)
	○ Then have students identify the similarities and differences between the points of view described in the sentences. Record their ideas on a class chart.
	○ As students refer to additional details or ideas not included in the sentences, revise the sentences as a class to incorporate the additional information, focusing on modeling how to use conjunctions. (**L.3.1h**)
	○ Have students discuss their opinions of reading, staying on topic and linking their comments to the remarks of others. (**SL.3.1c**) Record the information on a separate chart.
	○ Ask students to distinguish their various points of view about reading from those of Charlip and Grampa by identifying where there are similarities and differences, using the charts created during the discussion and details from the texts read, and explaining their own ideas and understanding about reading in light of the discussion. (**RL.3.6**, **RL.3.6**, **SL.3.1d**, **SL.3.4**, **SL.3.6**)
LESSON 3: *The Fantastic Flying Books of Mr. Morris Lessmore,*	**TEXT DESCRIPTION:** This text depicts the curative power of stories and books. Morris Lessmore loves stories and books, but he loses them all in a huge storm. When he is reunited with books, his world is made better. He is then able to share that magic with others around him.

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TEXT SEQUENCE	TEXT USE

William Joyce
 	
(There is an **application** for projecting the story rather than providing a written copy for each student.)
	TEXT FOCUS: This text is suitable for determining a central message or lesson and explaining how it is conveyed through key details in the text. In addition, students can analyze how illustrations contribute to what is conveyed by the words on the page. (**RL.3.1**, **RL.3.2**, **RL.3.7**) Students should be able to read *The Fantastic Flying Books of Mr. Morris Lessmore*, but are encouraged to engage in multiple reads, as this text is layered, and determining meaning requires making multiple inferences. (**RL.3.10**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Read the text aloud. Students reread the text in groups to explore language and use the illustrations to understand the text. Conduct a class discussion requiring students use evidence from the text to support their claims.
	
	READ THE TEXT:
	
	• Read aloud the entire text as students follow along with projected text or their own individual copies.
	
	• Reread various phrases and sentences in *The Fantastic Flying Books of Mr. Morris Lessmore*, focusing on the difference between literal and nonliteral meanings (e.g., "his life was a book" and "every story has its upsets"). Discuss as a class the multiple meanings of those phrases. (**RL.3.1**, **RL.3.4**, **L.3.5a**)
	
	• Ask students to identify the words that have the most effect on them: Why are those words particularly effective? (**RL.3.1**, **L.3.3a**, **L.3.5c**) Ask them to record those words or phrases in their interactive notebooks or reading logs.
	
	• Divide the class into small groups. Have each group reread *The Fantastic Flying Books of Mr. Morris Lessmore* and recount the story. (**RL.3.2**, **RL.3.10**, **RF.3.4a**, **SL.3.2**)
	
	UNDERSTAND THE TEXT:
	
	• Working in the same small groups, have students determine an initial lesson or message of the text. (**RL.3.2**)
	
	• Have students reread various portions of the text in groups and focus each rereading on a different purpose.
	
	    ○ On one rereading, have students review the illustrations and describe their relation to the text. (**RL.3.7**)
	
	    ○ Ask them to notice any patterns or contrasts within the illustrations (e.g., when books are in a person's life, there is color; when books are gone, it is black and white).
	
	    ○ Ask students, "Why would the author develop this pattern or contrast? What feelings do you have from viewing the illustrations that you do not have from reading the words?"
	
	    ○ In interactive notebooks or reading logs, have students answer questions such as, "What patterns and/or contrasts did you notice in the illustrations? How do the illustrations contribute to the words on the page? How

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TEXT SEQUENCE	TEXT USE
	do they emphasize and/or convey a feeling or an idea that is important in this story?" (**W.3.10**)
	○ Conduct a class discussion about their findings, prompting students to make connections among the illustrations, setting, mood, and theme. (**RL.3.2**; **RL.3.10**; **SL.3.1a, c, d**; **SL.3.4**; **SL.3.6**)
	• Provide students with other purposes for additional readings of the text that may include:
	○ Describe Morris (e.g., traits, motivations, feelings) and identify and then explain how each of his actions adds to the sequence of events in the story. (**RL.3.1**, **RL.3.3**)
	○ Analyze how each part of the story builds on the next by creating a timeline or cause-and-effect map to chart the plot of the story. Refer to specific events and portions of the text on the organizer. (**RL.3.1**, **RL.3.5**)
	○ Reread the last few pages of the book. What happens at the end of the story? Why is this key detail important to the meaning of the story? (**RL.3.1**, **RL.3.2**, **SL.3.2**, **RL.3.10**)
	○ Compare the points of view of Morris, Mary Ellen, and Grampa. How do their opinions of books differ? How are their various points of view different from your own point of view? (**RL.3.1**, **RL.3.6**)
	EXPRESS UNDERSTANDING:
	• Conduct a class discussion in which each group presents the initial lesson or message they determined. (**SL.3.1a-b, SL.3.6**) As a class, refine the statements to develop an agreed-upon theme written as a complete sentence (e.g., The message of The Fantastic Flying Books of Mr. Morris Lessmore is that books are important. They help people enjoy life and connect with others.) Sample discussion prompts:
	○ Describe Morris Lessmore and his opinion of books.
	○ Why are Mr. Lessmore's books important?
	○ What words or phrases let us know that books are significant to Morris and the other characters?
	• Ask students to work in their small groups to locate details from the text that relate to or convey the class theme. Then, as a class, conduct a **shared writing**[26] exercise to develop a whole-class written explanation of how that theme is conveyed through key details in the text. Refer to the text as the basis for answers.[27] (**RL.3.1**; **RL.3.2**; **W.3.1a-d**; **SL.3.1c-d**; **L.3.1b-i**; **L.3.2a, d–g**; **L.3.3a**)

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[26] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[27] Sample answer: The message of The Fantastic Flying Books of Mr. Morris Lessmore is that books are important. They help people enjoy life and connect with others. Morris Lessmore loves his books and the information he gets from them, but he loses all of them in a storm. He is sad about losing his books. I know this because all of the pictures are in black and white. They are not in

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TEXT SEQUENCE	TEXT USE

LESSON 4:
 	
My Librarian Is a Camel: How Books Are Brought to Children Around the World, Margriet Ruurs
 	
Various texts for group research
	TEXT DESCRIPTION: This text depicts the many different ways in which children are provided access to literature. This is a complex informational text.
	
	TEXT FOCUS: Students should not be expected to read the entire text independently. Consider reading one of the entries aloud as students follow along with the projected text. Then have students read another entry in collaborative groups. (**RI.3.10**) Use this text as the basis for a short research project about the importance of books in other parts of the world.
	
	MODEL TASKS
	
	LESSON OVERVIEW: Determine a country of study as a class. Read the selected text aloud. Have students work in groups to summarize key details of the text. Gather additional information via research. Groups present new information.
	
	READ THE TEXT:
	
	• Determine which entry to read from *My Librarian Is a Camel* by engaging students with the text features (e.g., the map, table of contents) to select a country to study as a whole class. (**RI.3.5**)
	
	• Project the text and read aloud the introduction and the selected excerpt as students follow along.
	
	UNDERSTAND THE TEXT:
	
	• Ask students to record the following information in their interactive notebook or reading log.
	
	   ○ As a class, recount the key details from the text. Have students write those details in their journals.
	
	   ○ Develop a class **summary**[28] of the information gathered that students write down. (**RI.3.2, W.3.10, SL.3.2**)
	
	   ○ Divide the class into pairs. Have each pair read the class summary and refer to the projected text. Model for each pair how to use the summary and information in illustrations and other key text features (e.g., sidebars) to determine a main idea of the excerpt. (**RI.3.2, RI.3.7**)
	
	   ○ Review the key details in the excerpt and model an explanation of how each key detail works to develop the main idea. (**RI.3.3**) Point out when you use language that pertains to sequence or cause and effect. (**L.3.6**)

color. This makes Morris look even sadder. He then sees a girl with flying books. She shares a book with Morris Lessmore. The book leads him to a library. This isn't any library, though. The books are alive! They make Morris very happy, and the color comes back to the pictures. He repairs and takes care of the books and writes his own book. Then he shares the books with others. When he shares the books, all the other people become colorful as well. This must mean that they are enjoying the books and what they learn from them. Morris grows old. In the end, he flies away, but the books he wrote lead a little girl to the library. She reads Morris's book and turns into color. This teaches me that the lesson of the story is that books and what is in them are important and something we all should take care of and share with others.

[28] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

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TEXT SEQUENCE	TEXT USE
	○ Have student pairs describe the connection between particular paragraphs in the text: How does the author organize the information to support the main idea? (**RI.3.8**)
	○ Have each pair partner up with another pair to form a group of four. Assign each group another entry from the text (each group will have a different entry) and repeat a similar process. (**RI.3.1**, **RI.3.10**, **W.3.10**, **SL.3.1a**)
	EXPRESS UNDERSTANDING:
	● Engage student groups in a short research project to gather additional information about the country, the children who live there, their educational systems, and their access to books. (**W.3.7**)
	○ Provide students with specific questions to answer for their research.
	○ While researching, have students take notes and sort the gathered information into categories based on which teacher-provided question it answers. (**W.3.8**)
	○ Have students survey family members, classmates, adults around school, etc. about their favorite books, what they learned from those books, and where they get books and information. (**SL.3.6**)
	● Have student groups prepare a brief presentation, including a visual display, of the information gathered from their additional reading of *My Librarian Is a Camel*, their research, and their surveys. Present the findings to the class. (**W.3.2a**, **SL.3.4**, **SL.3.6**)
	● As each group presents, prompt students to record the information shared (asking questions as necessary). Compare and contrast the most important points and key details that each group presented. (**RI.3.1**, **RI.3.9**, **RI.3.10**, **SL.3.3**)
	● Ask each group to create an informational report that explains the different ways books are viewed throughout the world. (**RI.3.1**, **RI.3.6**, **RI.3.9**, **W.3.2a-d**, **W.3.10**, **L.3.6**) Have students work together to revise the report. (**W.3.4**, **W.3.5**) Ensure groups review for the following:
	○ The report has an introduction and conclusion. (**W.3.2a**, **d**)
	○ The report develops the topic with facts, definitions, and details from the text, research, and surveys. (**W.3.2b**)
	○ The report uses linking words and phrases. (**W.3.2c**, **L.3.1h**)
	○ The report uses grade-appropriate words from the word display that have an effect on the reader. (**L.3.3a**, **L.3.6**)
	○ The report demonstrates standard English grammar and usage, punctuation, and spelling. (**L.3.1b**, **c**, **d**, **e**, **j**; **L.3.2a**, **d**, **e**, **f**, **g**)
	○ The report is typed. (**W.3.6**)

English Language Arts, Grade 3: *The Stories Julian Tells*

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TEXT SEQUENCE	TEXT USE
LESSON 5: "The Pudding Like a Night on the Sea" from *The Stories Julian Tells*, Ann Cameron	**TEXT DESCRIPTION:** *The Stories Julian Tells* provides opportunities for discussion about the value of storytelling and how it can enrich our lives by teaching us lessons and helping us relate to others. Each chapter of the book begins a new storytelling adventure, but each adventure develops a different aspect of the characters and their interactions, which adds to the reader's understanding of the family relationships and the importance of storytelling. Chapter 1 focuses on the relationships in Julian's family (particularly the relationship between Julian and Huey) and how Julian uses storytelling to get himself into and out of trouble. **TEXT FOCUS:** The text provides opportunities for vocabulary study and explorations of how the structure of a sentence reflects and emphasizes its ideas. (**RL.3.4, L.3.1a, L.3.4a**) Focus on pages through 13-15 for students to read along to determine word relationships. Highlight the figurative language and word choices throughout. (**L.3.5a-c**) Throughout the reading of this text, keep track of the development of events and characters in an interactive notebook or reading log. Following the reading of each chapter, have students recount the key details and then describe each character (e.g., his/her traits, motivations, and feelings). Create a new entry for each chapter and discuss how the actions and experiences of each character contribute to the sequence of events. (**RL.3.3**)

LESSON 6:
 	
"Catalog Cats" and "Our Garden" from *The Stories Julian Tells*, Ann Cameron
	TEXT DESCRIPTION: These chapters continue to build on the family relationships, particularly the relationship between Julian and his brother.
	
	TEXT FOCUS: These chapters can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through group discussion. (**RL.3.10**) Ask questions (samples below) that focus on recounting events of the chapters, describing and analyzing characters and how their actions affect the sequence of events, and determining lessons learned from the text and how those lessons connect to the unit focus, requiring students to refer to details from the texts in their oral or written answers. (**RL.3.1, RL.3.2, RL.3.3**)
	
	• Sample questions for "Catalog Cats":
	
	    ○ Recount the events of this chapter. Why might Huey suspect that Julian is not being truthful about the catalog? Why might Huey believe Julian is telling the truth? How do you know this? How does information in the previous chapter help you understand the events and relationships in this chapter? (**RL.3.1, RL.3.3, RL.3.5**)
	
	    ○ Describe what Julian's father thinks of Julian's actions. How does he show his feelings? (**RL.3.1, RL.3.3**)
	
	    ○ What does Julian learn from his father? What can we learn from that lesson? (**RL.3.1, RL.3.2, RL.3.3**)
	
	• Sample questions for "Our Garden":
	
	    ○ What is Julian's father's motivation for having Julian and Huey plant and take care of a garden? (**RL.3.1, RL.3.3**)
	
	    ○ How are Huey and Julian able to enjoy their vegetables? (**RL.3.1, RL.3.3**)

English Language Arts, Grade 3: *The Stories Julian Tells*

TEXT SEQUENCE	TEXT USE
LESSON 7: "Because of Figs" from *The Stories Julian Tells*, Ann Cameron	**TEXT DESCRIPTION:** "Because of Figs" from *The Stories Julian Tells* continues to develop an ongoing theme. It provides readers with opportunities to examine Julian as a character and to follow his experiences from story to story. **TEXT FOCUS:** This chapter can be read independently and then discussed in collaborative groups or as a whole class, preparing students for the Cold-Read Assessment. (**RL.3.10**; **RF.3.4a**, **c**) Continue developing vocabulary, analyzing the language and the characters, and considering a theme of the text. As this is a later chapter in the anchor text, it provides opportunities to analyze how each chapter builds on the information in previous chapters to help the reader understand the events and relationships in later chapters. (**RL.3.5**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text independently. Students identify key events and characters. Students write and then discuss comprehension questions. **READ THE TEXT:** • Have students read "Because of Figs" independently. Stop and listen to individual students to determine their ability to read and understand text at this point in the unit. (**RL.3.10**; **RF.3.4a**, **c**) **UNDERSTAND THE TEXT:** • Ask students to continue creating entries in either their interactive notebook or their reading log (as begun in Lesson 5), focusing on recording the development of events and characters in "Because of Figs." (**RL.3.3**) • Before discussing the text as a class, ask students to write answers to two to three questions about the text (e.g., Why does Julian eat the fig leaves? What happens as a result? What does Julian learn from this experience?), referring to details from the text in answers. Use these answers as a check for understanding at this point in the novel. (**RL.3.10**; **RF.3.4a**, **c**; **W.3.10**) **EXPRESS UNDERSTANDING:** • Conduct a class discussion to explain how the actions and experiences of each character contribute to the sequence of events. Possible discussion questions: o How does Julian's "storytelling" get him into and out of trouble?

English Language Arts, Grade 3: *The Stories Julian Tells*

TEXT SEQUENCE	TEXT USE
	○ How does he use stories to make sense of situations and to relate to others? (**RL.3.1**, **RL.3.3**, **W.3.10**)
	Before the discussion, set the ground rules based on an established routine developed with the students (e.g., **conversation starters or accountable talk**[29]). (**SL.3.1b**) Use **sentence frames**[30] (targeting simple, compound, and complex sentences) for students to use as a reference for speaking in complete sentences during the discussion. (**SL.3.6**)
LESSON 8: "My Very Strange Teeth" from *The Stories Julian Tells*, Ann Cameron	**TEXT DESCRIPTION:** This chapter can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through whole-class or smaller, collaborative group discussion. (**RL.3.10**) **TEXT FOCUS:** In preparation for the culminating writing task, have students write an opinion essay that describes how Julian has changed in the text. (**RL.3.3**, **W.3.1a-d**, **W.3.4**, **W.3.10**) Students can focus on how he interacts with Huey, what his father teaches him, and what he learns (or doesn't) from the lessons his father teaches him. (**RL.3.1**, **RL.3.2**) Guide students through the writing process and engage them in peer revision and editing, focusing on using grade-appropriate words and phrases for effect, and demonstrating proper grammar, usage, conventions, and spelling. (**W.3.5**; **L.3.1b-i**; **L.3.2a**, **d-g**; **L.3.3a**; **L.3.6**) **MODEL TASK** • **Note for Small-Group Reading:** "My Very Strange Teeth" can be used during small-group reading to reinforce grade-level phonics and word analysis skills in decoding words, specifically focusing on reading grade-appropriate irregularly spelled words. Have students refer to the chapter and search for words that contain the /-oo/ sound. List the words as a group (e.g., *Huey, you, tooth, do, two, new, to, loose*). (**RF.3.3d**) Identify the various spelling patterns that produce the /-oo/ sound (ue, ou, oo, o, wo, ew). Discuss which patterns are common and which are not. Then brainstorm and build word lists reflective of the most common spelling patterns. (**L.3.2f**)
LESSON 9: *The Fantastic Flying Books of Mr. Morris Lessmore,* William Joyce (Film) *The Red Book,* Barbara Lehman	**TEXT DESCRIPTION:** *The Fantastic Flying Books of Mr. Morris Lessmore* is a wordless film that tells the story of Morris Lessmore. *The Red Books* is a wordless picture book. **TEXT FOCUS:** Since neither text contains words, students can create stories based on the images. Use the short film as a model for how to compose stories from images. This is in preparation for the Extension Task. **MODEL TASK** **SAMPLE SUMMMATIVE TASK:** **Extension Task**

English Language Arts, Grade 3: *The Stories Julian Tells*

TEXT SEQUENCE	TEXT USE

LESSON 10:
 	
"Gloria Who Might Be My Best Friend" from *The Stories Julian Tells*, Ann Cameron
	TEXT DESCRIPTION: In "Gloria Who Might Be My Best Friend" from *The Stories Julian Tells*, Julian meets a new neighbor, Gloria, who earns his trust (even though Gloria is a girl), and they quickly build a friendship.
	
	TEXT FOCUS: This chapter offers the reader more interaction with Julian and his storytelling and offers new lessons. (**RL.3.2, RL.3.3**) This chapter can be read independently, and then discussed in collaborative groups or as a whole class. (**RL.3.10**)
	
	MODEL TASKS
	
	SAMPLE TASK: <u>Questions, vocabulary, and writing task</u>[31] for "Gloria Who Might Be My Best Friend"
	
	EXPRESS UNDERSTANDING:
	
	• After reading all the chapters in *The Stories Julian Tells*, have students work in groups to use the entries for each chapter to create a visual that compares and contrasts the characters and their experiences. The visual should outline the following:
	
	   ○ Describe each character's decisions and actions.
	
	   ○ Determine whether the results of their decisions and actions are positive or negative.
	
	   ○ Determine the lesson that can be learned from the character's experience.
	
	• Ask groups to review the visual and determine a central message or lesson from *The Stories Julian Tells* and explain in complete sentences how it is conveyed through how the characters' actions and the course of events. (**RL.3.1, RL.3.2, RL.3.3, SL.3.1a**) Write the response under the visual. (**W.3.10, L.3.1i, L.3.2a, L.3.2d, L.3.6**)
	
	• Publish the visual using technology and display it for the class to view. (**W.3.6**) Some sites for loading visuals into a virtual space for collaboration are <u>My Big Campus</u>[32] and <u>Blendspace</u>.[33]
	
	• Use the various visuals and written responses to conduct a class discussion in which students compare and contrast the various messages and lessons determined from the text. (**RL.3.9, SL.3.4, SL.3.6**) Prompt students to review, ask questions about, and provide feedback on the visuals and written responses. (**SL.3.1c-d, SL.3.3**) Conclude the discussion by asking students to consider the importance of storytelling and books:
	
	   ○ What is the value of storytelling in *The Stories Julian Tells*?

English Language Arts, Grade 3: *The Stories Julian Tells*

TEXT SEQUENCE	TEXT USE
	○ How is storytelling similar in the other books we've read?
	○ Why do we tell stories and read books?
LESSON 11: "I Learn Firefighting" from *More Stories Julian Tells*, Ann Cameron	**TEXT DESCRIPTION:** This section from *More Stories Julian Tells* emphasizes changes in both Julian and Huey. While Julian told stories in *The Stories Julian Tells* to get himself out of trouble, he now recognizes that he has a habit of getting in trouble and wishes to learn a way to avoid trouble from the beginning. (**RL.3.9**) This section consists of "I Wish for Smokey the Bear," "Superboy and Me," and "Huey Makes the Leap." **TEXT FOCUS:** This is a long section of the text, but students must read all of it for full understanding. Read aloud and teach "I Wish for Smokey the Bear." Focus on analyzing Julian's motivations and feelings and how his actions are contributing to the sequence of events. (**RL.3.3**) Also examine the structure of the chapter, specifically how it builds on the idea of comparing trouble to a fire, as well as the multiple meanings of "firefighting" as used in this text (**RL.3.3**, **RL.3.4**, **RL.3.5**, **L.3.5a**) Then have students independently read "Superboy and Me" and "Huey Makes the Leap" and answer the assessment questions. (**RL.3.10**; **RF.3.4a, c**) **MODEL TASK** **SAMPLE SUMMATIVE TASK: Cold-Read Task** and **Culminating Writing Task**

English Language Arts, Grade 3: *The Stories Julian Tells*

UNIT: *IF YOU LIVED AT THE TIME OF THE AMERICAN REVOLUTION*

ANCHOR TEXT	UNIT FOCUS
…If You Lived at the Time of the American Revolution, Kay Moore (Informational) **RELATED TEXTS** *Literary Texts (Fiction)* • "The Midnight Ride of Paul Revere," Henry Wadsworth Longfellow • *Katie's Trunk*, Ann Turner • Chapter 1 from *My Brother Sam Is Dead*, James Lincoln Collier and Christopher Collier[1] • *When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776*, Ann Turner *Informational Texts (Nonfiction)* • Excerpts from *Liberty!: How the Revolutionary War Began*, Lucille Recht Penner • Excerpts from *George vs. George: The American Revolution as Seen from Both Sides*, Rosalyn Schanzer[2] • "Military Perspectives," PBS.org (website) • *And Then What Happened, Paul Revere?* Jean Fritz • *Those Rebels, John and Tom*, Barbara Kerley • "The Declaration of Independence," ReadWorks	Students learn about the American Revolution and evaluate the decisions and choices colonists had to make leading up to and during their fight for freedom from England. Students explore the idea of "taking sides" and how, despite having different points of view about an issue or a situation, those engaged in debate can still share common ground. This set connects to social studies. **Text Use:** Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view **Reading: RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.6, RL.4.7, RL.4.9, RL.4.10, RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10** **Reading Foundational Skills: RF.4.4a-c** **Writing: W.4.1a-d, W.4.2a-e, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, W.4.9a-b, W.4.10** **Speaking and Listening: SL.4.1a-d, SL.4.2, SL.4.3, SL.4.4, SL.4.5, SL.4.6** **Language: L.4.1a-g, L.4.2a-d, L.4.3a-c, L.4.4a-c, L.4.5a-c, L.4.6**
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	Page 241: Text Set and Unit Focus **Page 242:** *If You Lived at the Time of the American Revolution* Unit Overview **Pages 243-246:** Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task **Page 247:** ELA Instructional Framework **Pages 248-269:** Text Sequence and Use for Whole-Class Instruction

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[1] This excerpt is recommended as a read aloud text. Some content may be sensitive and teachers should use discretion to avoid that language as necessary.
[2] These excerpts are recommended as a read aloud text. The full text contains sensitive material and is not included in the lessons in this plan.

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

If You Lived at the Time of the American Revolution Unit Overview

Unit Focus

- **Topic:** The American Revolution
- **Themes:** What does it mean to "take sides" and how do those engaged in a debate still share common ground?
- **Text Use:** Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view

Summative Unit Assessments

A **culminating writing task**:

- Determine reasons an author uses to support ideas in a text
- Write an opinion essay in response to a text
- Use evidence from texts to support an opinion

A **cold-read task**:

- Read and understand grade-level texts
- Write in response to texts

An **extension task**:

- Conduct topical research
- Present information from a particular point of view
- Determine a speaker's reasons and evidence
- Engage in a debate

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1:** Pages 2-5 of *Liberty!: How the Revolutionary War Began* (sample tasks)
- **Lesson 2:** Pages 10-22 of *If You Lived at the Time of the American Revolution* (sample tasks)
- **Lesson 3:** Pages 10-30 of *...If You Lived at the Time of the American Revolution*, Kay Moore, and Pages 7-18, 20, 21, 23-27 of *George vs. George: The American Revolution as Seen from Both Sides*, Rosalyn Schanzer (sample tasks)
- **Lesson 4:** Pages 10-47 and 64-71 of *...If You Lived at the Time of the American Revolution*, pages 7-18, 20, 21, 23-29, 31-47, 49-51 of *George vs. George: The American Revolution as Seen from Both Sides*, excerpts from *Liberty!: How the Revolutionary War Began*, and "Military Perspectives" (sample tasks)
- **Lesson 5:** *And Then What Happened, Paul Revere?*, *The Midnight Ride of Paul Revere*, and Pages 26-27 of *Liberty!: How the Revolutionary War Began* (sample tasks)
- **Lesson 6:** *Katie's Trunk* (sample tasks)
- **Lesson 7:** Pages 72-79 of *...If You Lived at the Time of the American Revolution* and pages 52-57 of *George vs. George: The American Revolution as Seen from Both Sides*
- **Lesson 8:** Chapter 1 of *My Brother Sam Is Dead* (sample tasks)
- **Lesson 9:** *Those Rebels, John and Tom* (sample tasks)
- **Lesson 10:** *When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776*, "The Declaration of Independence" (cold-read task)
- **Lesson 11:** Various texts for independent research (extension task)
- **Lesson 12:** *If You Lived at the Time of the American Revolution* (culminating writing task)

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[3]

Reread pages 12-18 of *If You Lived at the Time of the American Revolution*. Create a list of reasons why the colonists started the American Revolution. **(RI.4.8)** Determine whether the colonists were justified in rebelling against King George and the English government. Then write an essay stating whether you believe the colonists were right or wrong to declare their independence and fight the American Revolution. **(W.4.1a-d, W.4.9a-b, W.4.10)**

Include an introduction; develop your position with reasons, facts, and details from texts; and then finish with a conclusion. Write an essay that demonstrates command of proper grammar and usage, capitalization, punctuation, and spelling. It should also use grade-appropriate words and phrases.

Teacher Note: The completed writing should identify an opinion, use appropriate transitions such as for instance or in addition, and provide a relevant conclusion. **(W.4.1a, b, c, d; L.4.3a)** *Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style.* **(W.4.4, L.4.3b-c, L.4.6)** *The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling.* **(L.4.1a-g, L.4.2a-d)** *Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability.* **(W.4.5)**

If time allows, have students publish their essays using technology. **(W.4.6)**

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** The American Revolution • **Themes:** What does it mean to "take sides" and how can those engaged in a debate still share common ground? • **Text Use:** Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	This task assesses: • Determining reasons an author uses to support ideas in a text • Writing an opinion essay in response to a text • Using evidence from texts to support an opinion	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 12 (use this task)

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[3] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

COLD-READ TASK[4]

Independently read *When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776* by Ann Turner and "The Declaration of Independence" from ReadWorks. **Answer** a combination of multiple-choice and constructed-response questions[5] about the text, using evidence for all answers. Sample questions:[6]

1. Describe Ned's feelings about the war at the beginning of the text. Describe his feelings at the end of the text. How do Ned's feelings about the war change? What causes Ned's change in feelings? Provide specific details from the text to support your answer. (**RL.4.1, RL.4.3, W.4.9a, W.4.10**)

2. Look at the illustrations on pages 18-23. What do these illustrations show about war during the American Revolution? How do these illustrations support the emotions Ned expresses in the text? (**RL.4.1, RL.4.3, RL.4.7**)

3. How does the author Ann Turner describe freedom? Provide specific details from the text. (**RL.4.1, RL.4.4, L.4.5a**)

4. Determine a theme of *When Mr. Jefferson Came to Philadelphia* based on Ned's changing feelings and how Ann Turner describes freedom. (**RL.4.1, RL.4.2, RL.4.4, L.4.5a**)

5. What is the main idea of the passage "The Declaration of Independence?" Provide key details from the text to support your answer. (**RI.4.1, RI.4.2**)

6. What events led to the writing of the Declaration of Independence? (**RI.4.3, RI.4.8**)

7. Compare and contrast the description of writing the Declaration of Independence in each of these texts. Provide specific examples from the texts. (**RL.4.1, RI.4.1, RI.4.6, RI.4.9, W.4.2a-e, W.4.2a-e, W.4.9a-b, W.4.10, L.4.1a-g, L.4.2a-d, L.4.3a-c, L.4.6**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** The American Revolution	This task focuses on:	**Read and understand text:**
• **Themes:** What does it mean to "take sides" and how can those engaged in a debate still share common ground?	• Reading and understanding grade-level texts	• Lesson 4 (sample tasks included) • Lesson 7 (sample tasks included)
• **Text Use:** Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	• Writing in response to texts	**Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 10 (use this task)

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[4] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[5] Ensure that students have access to the complete texts as they are testing.

[6] Sample questions adapted from http://www.ccsso.org/Documents/Text%20Complexity/Showroom%20Models/Roadmaps/4-5%20Mr.%20Jefferson%20Came%20to%20Philadelphia.docx

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

EXTENSION TASK[7]

1. Divide the class in half and assign each half a side (Patriot or Loyalist).

2. Have them investigate their side's stance on key issues, such as King George as a ruler, paying taxes, and the meaning of freedom and loyalty. (RI.4.1, RI.4.2, RI.4.3, RI.4.6, RI.4.8, RI.4.9, W.4.7, W.4.9b, W.4.10, L.4.3c)

3. Have students use the texts read in class as well as sources gathered from the Internet or library research to create a list of sources. (W.4.8)

Student Prompt:

You have been assigned to research in order to debate the American Revolution from the point of view of a Patriot/Rebel or a Loyalist/Tory. To prepare for the debate, investigate your assigned side's stance on the following issues of the American Revolution:

- King George as a ruler

- Paying taxes

- The meaning of freedom and loyalty

We have learned in this unit that people's words carry powerful messages in times of war. If you are assigned the stance of a Patriot/Rebel, include the quote from Patriot Thomas Paine and an explanation of what it means. If you are assigned the stance of a Loyalist/Tory, include the quote from Loyalist Isaac Wilkins and an explanation of what it means.

- "Those who expect to reap the blessings of freedom, must, like men, undergo the fatigues of supporting it." —Thomas Paine, 1777

- "I leave America, and every endearing connection, because I will not raise my hand against my Sovereign—nor will I draw my sword against my Country." —Isaac Wilkins, Loyalist, 1775

You may use the texts read in class as well as information found on the Internet and in the library to research your side's stance. As you research, be sure to cite evidence from texts and keep a list of sources (where you found the information). Prepare to engage in a debate in which each side will present the gathered information. Prepare to answer questions asked by the opposing side.

4. Have students engage in a series of debates using accountable talk.[8] (L.4.3c, L.4.6) Ensure that each side presents their information, allowing the opposing side to ask questions. (SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Ask each side to restate the points the other side makes prior to responding with an opposing opinion or evidence. (SL.4.2) Also, ensure the audience keeps track of the reasons and evidence presented by both sides. (SL.4.3)

5. After the debate, have students complete the Culminating Writing Task.

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[7] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** The American Revolution • **Themes:** What does it mean to "take sides" and how can those engaged in a debate still share common ground? • **Text Use:** Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	This task focuses on: • Conducting topical research • Presenting information from a particular point of view • Determining a speaker's reasons and evidence • Engaging in a debate	**Read and understand text:** • **Lesson 3** (sample tasks included) • **Lesson 7** (sample tasks included) • **Lesson 8** (sample tasks included) **Express understanding of text:** • **Lesson 9** (sample tasks included) • **Lesson 11** (use this task)

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[9] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but that is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

Whole Class

Small-Group Reading

Small-Group Writing

Independent Reading

TEXTS
STANDARDS
ASSESSMENT

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*
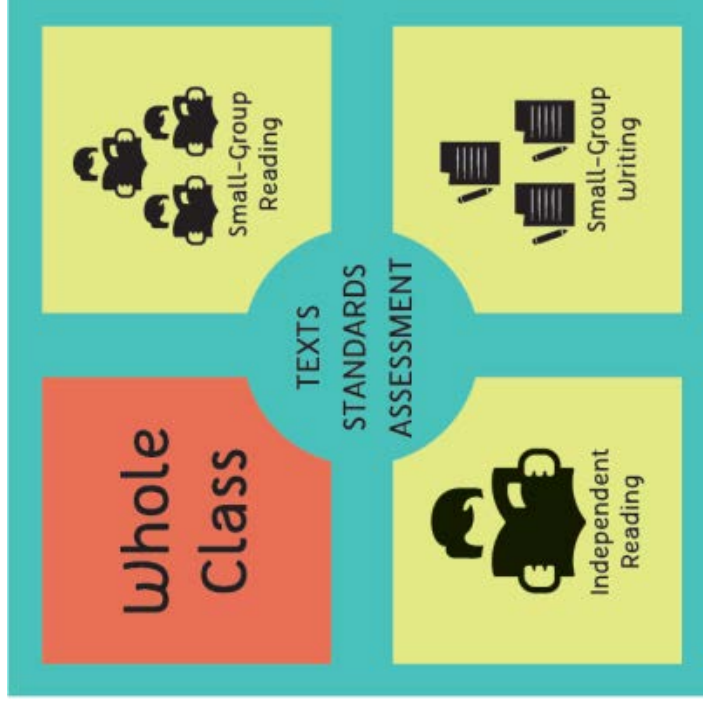
TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

NOTE ABOUT THE LESSONS: Throughout this unit students will build knowledge about the American Revolution. Students will progressively build knowledge using these tools throughout the unit.

- **Reading Log:** Students keep track of vocabulary and notes, and respond to daily writing prompts in a consistent location. Begin in Lesson 1.

- **Vocabulary Display:** Students identify unknown vocabulary in order to understand the texts. They identify unknown vocabulary and its meaning using context clues. They also describe how the vocabulary contributes to the meaning of the text. Students create an individual list and suggest words to be added to a classroom vocabulary display. Students return to the list and build on it throughout the lessons. Begin in Lesson 1.

- **American Revolution Timeline:** Students create a timeline of events leading to the American Revolution. As students encounter events in their reading, they write the events on a 3 x 5 index card. The cards are then bound by a binder ring or posted in sequence on a classroom wall. Begin in Lesson 1.

- **Unit Focus Questions:** Students investigate the same series of questions throughout the unit based on the various texts. Create an anchor chart and post the questions for students to reference as they are reading texts throughout the unit. Begin in Lesson 2.

TEXT SEQUENCE	TEXT USE
LESSON 1:[10] Cover art of *...If You Lived at the Time of the American Revolution*, Kay Moore Pages 2-5 of *Liberty!: How the Revolutionary War Began*, Lucille Recht Penner	**TEXT DESCRIPTION:** These pages set the scene for the American Revolution. They provide background information on the events leading up to the war. **TEXT FOCUS:** The text on these pages is rich in text features including illustrations and sidebars. It also introduces the students to vocabulary that will be used throughout the unit. The text also provides opportunities to explore text structure as it is organized by topic and then chronologically within each topic. **MODEL TASKS** **LESSON OVERVIEW:** Students build a vocabulary notebook to be kept throughout the unit. The information is also shared on a class vocabulary wall. Students then use the text features to navigate through the text. They begin a timeline of the events of the American Revolution. **READ AND UNDERSTAND THE TEXT:** - Begin the Reading Log. Instruct the students to build an individual vocabulary notebook. Prompt students to focus on words that are unknown to them. (**RI.4.4**) o First, have students define the words in context. (**L.4.4a**)

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TEXT SEQUENCE	TEXT USE
	o Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definition of the words based on their affixes or using a dictionary. (**L.4.4b**, **L.4.4c**)
	o Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through **semantic maps**.[11] (**L.4.5c**)
	o Encourage students to use the words when they write. (**L.4.6**)
	o Also begin the **vocabulary display**[12] of the words from the vocabulary notebook. Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom.
	● Have students analyze the cover of *...If You Lived at the Time of the American Revolution* using the **OPTIC strategy**.[13] Prompt them to write down their analysis of the image, focusing on the interaction between the two groups of people. Ask them what the image seems to represent about the American Revolution.
	● Read aloud pages 2-5 of *Liberty!: How the Revolutionary War Began* as students follow along.
	● Reread the text a second time. During the second reading, draw attention to the multiple text features used by the author including sidebars and pictures. Model for students how to enhance their understanding of the text by integrating the text features with the printed text. (**RI.4.1**, **RI.4.7**)
	o Emphasize to students that the text features are important to the understanding of the text and frequently contain information not included in the text.
	o Display page 2 of the text. Demonstrate how to approach text features in informational text. Draw students' attention to the sidebar on page 2. Think aloud for the students, "I wonder why the author put this information on the side of the page and not in the text? It doesn't seem to fit into what the text is explaining, but it does help me understand how American colonists dressed and acted. This information helps me to understand who they colonists were and where they came from. This may help me to understand the American Revolution."
	o Continue using a think-aloud approach to consider the drawing on page 2. "I wonder why the author put this picture in the book? What can I learn from the picture? The clothing sure looks different from what I would wear. I wonder why the men are wearing such odd-looking hats. These people must have lived a long time ago, judging from what they are wearing."

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TEXT SEQUENCE	TEXT USE
	○ Continue with thinking aloud with the text features on page 3, inviting students to share their their thoughts on why the various text features are included. Why would a picture of King George III be included? What could the picture of men gathering beneath the tree be about? Emphasize that the text features should get the reader thinking of what he or she may be reading about in the text.
	EXPRESS UNDERSTANDING:
	● Assign students to work in pairs or small groups to take notes using a using a bulleted list under a heading or an outline format until they master the skill. Students should record events that led to the American Revolution.
	● Begin the American Revolution Timeline. Have students record the events that led to the American Revolution. As students encounter events in their reading have them write the event on a 3 x 5 index card. These cards can be used to create a timeline either by punching a hole in each card and connecting them with a binder ring or by posting the cards on a classroom wall in order. Using index cards allows for more flexibility in the movement of events on the timeline as other events are encountered. Events can easily be inserted or rearranged. The timeline cards will be useful later in creating a summary of events leading up to the American Revolution. (**RI.4.1**, **RI.4.3**)
	● Have students keep notes from the text in their reading log. Teach students to use a systematic method of taking notes such as **Cornell Notes**.[14]
	○ Use the first page of the text to model note-taking using bulleted information such as:
	▪ Liberty Trees
	● People wanted religious freedom.
	● In England people were punished if they didn't like the king.
	● Some people wanted to be rich.
LESSON 2:	**TEXT DESCRIPTION:** This section of the anchor text provides a summary of events leading to the beginning of hostilities in the American Revolution.
Pages 10-22[15] of *...If You Lived at the Time of the American Revolution*, Kay	**TEXT FOCUS:** This section can be combined with information read in Lesson 1 about life prior to, the events leading to, and the causes of the American Revolution. Students can compare multiple accounts of the same information. (**RI.4.9**)

[14] **http://coe.jmu.edu/learningtoolbox/cornellnotes.html**
[15] These pages include the following sections: "Introduction," "What was life like before the Revolution?" "What did colonial people look like?" "What were colonial house like?" and "What started the Revolution"

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TEXT SEQUENCE	TEXT USE

Moore	**MODEL TASKS**
	
	LESSON OVERVIEW: Students read the text independently, applying their understanding of using text features gained in Lesson 1. They continue to study the vocabulary and take notes in their reading log about the text. The lesson concludes with students presenting information about the colonists.
	
	READ THE TEXT:
	
	• Have students read pages 10-22 independently. (RI.4.10; RF.4.4a, c)
	
	• Continue to have students identify unknown vocabulary in the text. Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., *declaration, actually, usually, civil, Loyalist, Patriot, colonist, controlled, direct, separate, invading, stirred, taxation, representation*). (RI.4.4) First, have students define the words in context. (L.4.4a) Then have them verify the preliminary definition of the words using a dictionary. (L.4.4c) Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through **semantic maps**.[16] (L.4.5c) Encourage students to use the words when they write. (L.4.6)
	
	• Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom and post them on the class **vocabulary display**.[17]
	
	UNDERSTAND THE TEXT:
	
	• Have students take notes from the text as they read. Have them compare the information they already gathered from previous reads with regard to events leading up to the American Revolution. Instruct students to use either the Cornell note-taking strategy or the split page note-taking strategy introduced previously to gather their information. Possible questions:
	
	   ○ How does the author use various text features to enhance the reader's understanding of the text? (RI.4.4)
	
	   ○ Identify the two sides in the conflict of the American Revolution. Review the cover art again. How does reading these first pages of the text inform your understanding of what is happening in this picture? (RI.4.7)
	
	   ○ According to the text, "Each colony was interested only in its local problems. The colonies did not work well together" (12). What is the importance of this idea? How does it support the idea of a "civil" war? What interests did each group of colonies want to protect? (RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.8)

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TEXT SEQUENCE	TEXT USE
	○ Why did the American Revolution begin? What were the colonists' complaints against the British government? (RI.4.1, RI.4.2)
	○ Is any of the information in this text different from the notes taken previously? How does this information add to your understanding of the causes of the Revolution?
	○ Illustrate the knowledge gained about the American colonists on a graphic organizer. One possibility for showing this information is a spider map. [18] (W.4.10)
	• Have students continue adding events to their American Revolution Timeline begun in Lesson 1. (RI.4.1, RI.4.3)
	• Introduce unit focus questions and create an anchor chart[19] with the questions for students to refer to throughout the unit. (RI.4.1, RI.4.10) **The questions will not be answered now but are introduced to set a focus for student reading. They are displayed in the classroom throughout the unit.**
	1. What factors did colonists weigh when making decisions up to and during the American Revolution?
	2. What caused Loyalists and Patriots to take opposing stances in the American Revolution?
	3. Who/what were the significant people, symbols, and language of the time period?
	4. Why do researchers use multiple sources?
	5. How do you read and extract information from multiple texts to form and justify an opinion?
	6. How does engaging in debate about different points of view lead to building common ground?
	• At the end of each lesson throughout the unit, have students reflect on the lesson and write in their reading log how the information they learned addresses at least one of the Unit Focus questions.
	EXPRESS UNDERSTANDING:
	• Have students create a presentation using information gathered and recorded in their reading log. Ask them to create their presentation based on the following prompt: Who were the American colonists? Where did they come from, what types of jobs did they do, and how did they live? Make sure to include details or examples from the texts. (RI.4.1, RI.4.2, RI.4.10, SL.4.4, SL.4.5, SL.4.6)

[18] http://www.eduplace.com/graphicorganizer/pdf/spider.pdf
[19] http://www.engageny.org/sites/default/files/resource/attachments/anchor_charts.pdf

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TEXT SEQUENCE	TEXT USE

LESSON 3:
 	
Pages 10-30[20] of *...If You Lived at the Time of the American Revolution*, Kay Moore
 	
Pages 7-18, 20, 21, 23-27 of *George vs. George: The American Revolution as Seen from Both Sides*, Rosalyn Schanzer
	TEXT DESCRIPTION: These texts both provide information on taxes and their effect on the colonists leading up to the American Revolution but from different perspectives.
	
	TEXT FOCUS: Students are provided an opportunity to compare multiple accounts of the same event. (**RI.4.9**) Students should investigate how each author uses details and facts to present their argument. (**RI.4.1**, **RI.4.2**, **RI.4.3**) This unit helps students experience the reality of learning about a new topic (e.g., learning involves going from ignorance to knowledge, and reading can help build that knowledge). *Refrain from filling in students' knowledge gaps about the American Revolution*. There will be many gaps at first, but as students read several texts on the same topics, their knowledge will grow. If the teacher fills in the gaps, students do not learn to trust that reading texts closely can build knowledge. So, when students ask, "What does that mean? What was that about?" respond by saying, "Let's reread to see if we can figure it out in this text" or "Let's see if when we read another text, that question gets answered."
	
	MODEL TASKS
	
	LESSON OVERVIEW: This lesson begins with independent reading. Students continue to take notes and complete graphic organizers to understand the information.
	
	READ THE TEXT:
	
	• Have students read pages 10-22 of *...If You Lived at the Time of the American Revolution* independently. (**RI.4.10**; **RF.4.4a, c**)
	
	• As they read, ask students to complete a three-column graphic organizer with the following columns: (1) Loyalist, (2) Neutral, and (3) Patriot. In each column, include descriptions, details, and examples of each as well as some of the challenges that each faced.
	
	• Read aloud pages 7-18, 20, 21, 23-27 from *George vs. George*.
	
	• Continue to have students identify unknown vocabulary in the text.
	
	    ○ Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., *territories, jubilant, backward, uncivilized, constantly, especially, enlarged, fertile, bustling, limited, opponents, imposed, consent, liberty, divine, banned, resented, smuggled, proclaimed, outraged, tempest*). (**RI.4.4**)
	
	    ○ Have students define the words in context. (**L.4.4a**)

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TEXT SEQUENCE	TEXT USE
	○ Then provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (**L.4.4b**, **L.4.4c**)
	○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through **semantic maps**.[21] (**L.4.5c**)
	○ Encourage students to use the words when they write. (**L.4.6**)
	• Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom and post them on the class **vocabulary display**.[22]
	UNDERSTAND THE TEXT:
	• Reread the following sentences from *George vs. George*: "Who could imagine that the fabric binding America to Great Britain was about to unravel or that the two Georges were about to become bitter enemies?" How does the author use the metaphor to support the conflict between the two sides? (**RI.4.4**, **L.4.5a**)
	• Have students add events to their timelines from Lesson 1. In adding events to their timelines, instruct students to include information about each event added. Prompt them with questions such as: "What happened?" and "Why is it significant?"
	○ For example, when adding the Boston Tea Party have students add more than simply the date and the events. Instruct them to add a short statement detailing what occurred (e.g., Colonists emptied cartons of tea into Boston Harbor in protest of paying taxes on tea) and why it was significant (e.g., King George III was greatly angered and closed Boston Harbor).
	○ Have students write the event and year on the front of the index card and the explanation on the back of the card. These cards will be very useful in keeping events in chronological order and later in writing a summary of the events leading to the American Revolution. Remind students to add events using both texts and to compare the information given in each text regarding the same events. (**RI.4.1**, **RI.4.2**, **RI.4.3**, **RI.4.9**, **RI.4.10**)
	• Continue working in *George vs. George*, rereading pages 12-15 aloud. Model and have students apply strategies for determining the main idea of the section of text, explaining how it is supported by key details. (**RI.4.1**, **RI.4.2**) Also model and have students apply strategies for explaining events in a historical text, including what happened and why (**RI.4.3**).

[21] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[22] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

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TEXT SEQUENCE	TEXT USE
	○ Read pages 12-13 out loud, then think aloud to find the main idea. Ask yourself out loud, "What is the big message that the author is telling me about King George and the people of England? She gives a lot of details about King George and his family. She also tells the reader a lot of information about the people of London and the problems faced by the people who lived there. I think that the author wants the reader to know that the king had other problems than just the unhappy colonists. He may have been a king, but he had a family, and he had to solve problems at his job." Then have students write a sentence about the main idea in their reading log.
	○ After reading pages 14-15 aloud, think aloud again to find the main idea. "I see a lot alike about how the author describes George Washington and how she described King George III. They both had difficult jobs and families to take care of. Some things about living in the colonies were very similar to living in London. What do you think the author wants us to learn?" Then have students write a sentence about the main idea in their reading log.
	○ Conduct a whole-class discussion in which students examine the structure of *George vs. George* to understand how the author uses the structure to enhance reader understanding of the subject. (**SL.4.1a-d**, **SL.4.4**, **SL.4.6**, **L.4.3c**) Ensure students use **accountable talk**[23] throughout the discussion to pose and respond to the questions of others. (**RI.4.1**) Keep track of answers on the board and have students record information on their reading log. Possible questions:
	▪ What structure does the author use in this text? (**RI.4.5**)
	▪ How does the structure she uses support her main ideas? (**RI.4.2**)
	● Reread pages 16-17 aloud. These pages are filled with information. Instruct students that they will listen to the text the first time with the idea of getting the gist or main idea of the pages. Ask pairs to write in their reading logs their initial understanding of the similarities and differences between the two governments. (**RI.4.7**, **RI.4.9**, **W.4.10**)
	● Reread the paragraph at the top of each page. Ask one of the partners to explain to the other partner how the visual on page 16 explains the written text at the top of the page. Then have the other partner explain how the visual on page 17 explains the written text at the top of the page. Depending on student ability model, as needed, with page 16, and have the pairs discuss page 17. (**RI.4.7**)

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TEXT SEQUENCE	TEXT USE
	• Create a class H-chart or Venn diagram to compare and contrast England and America. Record the comparisons on a graphic organizer, such as an H-chart or Venn diagram. While students reread the pages, ask them to circle or highlight things that both governments have in common. Then create a class chart, providing facts from the reading for each item listed. Ensure students create their own individual copy of the chart. Explain to students that they will use this model for taking notes multiple times during the unit.
• Have students reread pages 18-30 of ...*If You Lived at the Time of the American Revolution*, instructing them to focus on the different points of view presented in each text (Loyalists versus Patriots and British versus Americans). Ask students to write information gained from the text in their reading logs. Possible questions:
○ The American Revolution was a war that established freedom for our country. What synonyms for the American Revolution are provided in the text? Locate a quote on page 7 to support your answer. (**RI.4.1**)
○ Reread pages 14-15. What are some of the causes that led to the Revolutionary War? (**RI.4.1, RI.4.3**)
○ Reread pages 19-25. Loyalists and Patriots had very different opinions. How were they different? Provide multiple examples from the text to support your answer. (**RI.4.1, RI.4.3**)
○ What are some synonyms for Loyalist? Who were they loyal to? (**RI.4.1, L.4.5c**)
○ What are synonyms for British soldiers? (**RI.4.1, L.4.5c**)
○ Who are the Patriots? What are some synonyms for the word *Patriots*? (**RI.4.1, L.4.5c**)
○ Did everyone in the colonies get involved in the revolution? Provide examples from the text showing how or why people either became involved or avoided the Revolutionary War. (**RI.4.1, RI.4.2**)
• Then reread aloud pages 18, 20, 21, 23-27 of *George vs. George*. Prompt students to draw comparisons between the two texts. For example, have them answer the following questions in their reading log:
○ How do the two authors differ in their explanations of the taxes and their impact on the colonists?
○ What evidence does each author use to support the colonists' position on the taxes? (**RI.4.1, RI.4.8, RI.4.9**)
• Then conduct a whole-class discussion in which students analyze the varying viewpoints presented in both texts. (**SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c**) Ensure students use **accountable talk**[24] throughout the discussion to pose and respond to the questions of others and refer to examples from the text. (**RI.4.1**) Keep track of answers on the board and have students record information on their reading log. (**RI.4.8, RI.4.9**) Possible questions:

[24] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

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TEXT SEQUENCE	TEXT USE
	○ How did the Loyalists and the Patriots differ in their views on taxes?
	○ What were some reasons for the Loyalists' viewpoint?
	○ What were some reasons from the Patriots' viewpoints?
	EXPRESS UNDERSTANDING:
	• After the discussion, have students write a paragraph to support their opinion: Which side, Loyalist or Patriot, do you think had the best argument? Prompt students to state their opinions and provide logically ordered reasons that are supported by textual evidence. (**RI.4.9, W.4.1a-d, W.4.9b, W.4.10**) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an **answer frame**[25] to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process with students:
	○ Students identify their writing task from the prompt provided.
	○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student's opinion. (**RL.4.1, W.4.1b, W.4.9b**)
	○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found.
	○ Student pairs review each other's evidence chart and offer feedback. (**W.4.5**)
	○ Students develop a main idea statement.[26] This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (**W.4.1a**)
	○ Students complete a first draft.
	○ Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete.

[25] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[26] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

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TEXT SEQUENCE	TEXT USE
	1. Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. (**RI.4.2**) If there is no main idea sentence, write in the margin "Missing main idea sentence."
	2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full paragraph. Circle related information that has been grouped together. For each grouping, list at least one detail that supports the main idea sentence. (**RI.4.2**)
	3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (**RI.4.1, RI.4.8**)
	4. Review the sentences and locate any prepositional phrases. Ensure they are used correctly. Highlight any possible errors in green. If there are no prepositional phrases, suggest where one could be added. (**L.4.1e**)
	5. Ensure the sentences are complete. Make note of any possible fragments or run-ons. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (**L.4.1f**)
	6. Circle strong vocabulary words in the text, including those from the vocabulary notebook and display. If none of those words are used, make a suggestion for where they can be added. (**RI.4.4, L.4.3a, L.4.6**)
	7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., *to, too, two; there, their, they're*), using incorrect capitalization, or misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (**L.4.1a, c-d, g; L.4.2a-d; L.4.3b**)
	8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (**W.4.4, W.4.5**)
	○ Have students complete a final draft of the paragraph.
	○ Then have students present their opinions by conducting an oral presentation. (**RI.4.1, RI.4.2, RI.4.3, SL.4.4, SL.4.5, SL.4.6**) During the presentation, have the audience record in their reading log or on an H-chart or Venn diagram the points and evidence each student provides. (**SL.4.3**)
	● Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.

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TEXT SEQUENCE	TEXT USE

LESSON 4:
 	
Pages 10-47[27] and 64-71[28] of *...If You Lived at the Time of the American Revolution*, Kay Moore
 	
Pages 7-18, 20, 21, 23-29, 31-47, 49-51 of *George vs. George: The American Revolution as Seen from Both Sides*, Rosalyn Schanzer
 	
Excerpts from *Liberty!: How the Revolutionary War Began*, Lucille Recht Penner
 	
"Military Perspectives," PBS.org
	TEXT DESCRIPTION: These texts continue to present information about the American Revolution, including information about the Declaration of Independence and the events of the war.
	
	TEXT FOCUS: Students can continue to determine the meaning of words as they are used in text and compare and contrast the information presented in each text. All of the speech balloons in *George vs. George* contain real quotes from those involved in the Revolutionary War, building students' understanding of the words, phrases, and quotations that have come to symbolize the time period. (**RI.4.4, L.4.3a**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read both sections of texts in small groups. They continue to define vocabulary words and then engage in a short research project to gather information. The lesson ends with a Socratic seminar about the need to use multiple sources to gather information.
	
	READ THE TEXT:
	
	● Review what students learned from *George vs. George* the previous day. Then Read pages 31-47, 49-51 aloud for the class.
	
	● Have students read the remaining texts in small groups.
	
	● Continue to have students identify unknown vocabulary in the text.
	
	    ○ Focus students on identifying words integral to the unit and words with multiple meanings (e.g., *scarce, traitorously, raging, inexperience, desertions/deserted, ambushes, unsuspecting, dishonorable, battling, grievances, oppressing, tyrant, constitutional, gilded, dismayed, trounced, equipped, dejected, enlistment, profound, disorganized, outnumbered, outfoxed, sympathetic, stampeded, civilians, elegant, crude, wholehearted, ragtag*). (**RI.4.4**)
	
	    ○ Have students define the words in context. (**L.4.4a**)
	
	    ○ Provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (**L.4.4b, L.4.4c**)

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[27] These pages include the following sections: "Introduction," "What was life like before the Revolution?" "What were colonial house like?" "What started the Revolution" "Who were the Loyalists?" "Who were the Patriots?" "Did everyone in the colonies take sides?" "How would your life have changed after the Declaration of Independence?" "What happened to Loyalist families after the Declaration?" "How could you tell who was a Patriot?" "How could you have seen a battle?" "If your family sided with the Patriots, how did you support the war?" "If your family sided with the Loyalists, how did you support the war?" "Would you have seen a battle?" and "Did any women or children fight in the Continental Army?"
[28] These pages include the following sections: "Who were the famous Patriots?" and "Who were the famous Loyalists?"

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TEXT SEQUENCE	TEXT USE
	o Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through **semantic maps.**[29] (**L.4.5c**)
	o Encourage students to use the words when they write. (**L.4.6**)
	UNDERSTAND THE TEXT:
	• Prompt students to conduct a short research project that compares the two sides of the American Revolution. Have students consider the Unit Focus questions introduced in Lesson 2 to guide their research. (**W.4.7**, **W.4.8**)
	• Assign each group a side to research (British/Loyalist and American/Patriots) and create a list of reasons to support the decisions made by each side. How did each side respond to the events of the war, including the Declaration of Independence and the various battles?
	• Have students gather information from the texts read in the unit as well as their timelines begun in Lesson 1. (**W.4.8**)
	• Then combine the smaller groups into larger discussion groups, with each having members who have researched each George. Prompt the larger groups to engage in a discussion of the similarities and differences in the two leaders and instruct students to pose and respond to questions and make comments that contribute to the discussion. (**RI.4.1**, **RI.4.2**, **RI.4.3**, **RI.4.5**, **SL.4.1.a-d**, **L.4.3c**)
	EXPRESS UNDERSTANDING:
	• Then conduct a **Socratic seminar**[30] based on Unit Focus question #4: Why do researchers use multiple sources? How does seeing the different viewpoints of each George support the idea that researchers should use more than one source to gather their information? (**RI.4.2**, **RI.4.6**, **RI.4.7**, **RI.4.9**)
	• Prior to the seminar, have small groups locate examples from their notes and the unit texts to support their stance on the discussion question. (**RI.4.1**, **W.4.8**, **SL.4.1a**) During the seminar, divide the class into two circles (inner and outer). Have each small group select a spokesperson to sit in the inner circle. The remaining members sit in the outer circle. (**SL.4.1b**, **c**, **d**; **SL.4.4**; **SL.4.6**, **L.4.3c**) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt the other group members in the outer circle to write down the ideas and evidence presented during the seminar. (**SL.4.3**) Students can record their comments using a backchannel platform like Today'sMeet. (**W.4.6**) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement.

[29] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[30] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

TEXT SEQUENCE	TEXT USE
	• Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.
LESSON 5: *And Then What Happened, Paul Revere?* Jean Fritz **"The Midnight Ride of Paul Revere,"** Henry Wadsworth Longfellow Pages 26-27 of *Liberty!: How the Revolutionary War Began*, Lucille Recht Penner	**TEXT DESCRIPTION:** The texts provide multiple views of the Paul Revere ride in various formats (poetry, informational text, and literary text). **TEXT FOCUS:** This lesson focuses on comparing varying treatments of the same historical event. This provides an opportunity for students to compare informational text and literature on the same topic. (**RL.4.9, RI.4.9**) **MODEL TASKS** **LESSON OVERVIEW:** Students read *And Then What Happened, Paul Revere* independently and work with the text through a lesson from Achievethecore.org. Students then orally read "The Midnight Ride of Paul Revere" and engage in a lesson from Achievethecore.org. Finally students read the excerpt from *Liberty!: How the Revolutionary War Began* and create a graphic organizer to compare the three texts. Students engage in a discussion and write a response. **READ AND UNDERSTAND THE TEXT:** • Have students read *And Then What Happened, Paul Revere?* independently. • Access a **sample lesson, questions, vocabulary, and writing task**[31] and use as needed for *And Then What Happened, Paul Revere?* • Engage students in repeated oral readings of "The Midnight Ride of Paul Revere" to build oral reading fluency. Model for students the reading of the poem, pausing at the end of each line and using punctuation to help with phrasing and pausing, and building suspense with intonation, stress, and rate. Then have them read the passage **chorally**.[32] Then have student pairs practice reading the poem using **paired reading**.[33] Circulate around the room to monitor student oral reading accuracy and fluency. Finally, have students individually read aloud the poem. (**RF.4.4b**) After this lesson is complete, place the poem in a classroom library for independent reading. (**RF.4.4a, RF.4.4c**) • **Note for Small-Group Reading:** As particular students struggle with meeting these reading foundation standards, follow up with those students during small-group reading time to work more specifically on these standards.[34]

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[31] **http://achievethecore.org/file/705**

[32] **http://www.readingrockets.org/strategies/choral_reading**

[33] **http://www.fcrr.org/studentactivities/F_021c.pdf**

[34] During small-group reading time, locate additional activities for the reading foundational standards through the Florida Center for Reading Research (**http://www.fcrr.org/studentactivities/3_5.htm**) and/or *Building the Foundation* from the Center on Instruction (**http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf**).

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

TEXT SEQUENCE	TEXT USE
	• Access and use as needed a **sample lesson, questions, vocabulary, and writing task**[35] for "The Midnight Ride of Paul Revere."
	• If time allows, have students create an illustrated summary of the poem in pairs. (**RL.4.2, SL.4.5**)
	• Have students create a four-column graphic organizer to compare the informational texts and the literary texts in this lesson. Label the four columns: (1) Type of text, (2) Perspective, (3) Author's purpose, and (4) Similarities and differences to other texts. Ask students to use one row of the organizer for each of the three texts. (**RL.4.9, RI.4.9**)
	• Have students read the excerpt from *Liberty!* and complete the graphic organizer. Project the map on pages 26 and 27 of *Liberty!: How the Revolutionary War Began* to gain a better understanding of the route of Revere's ride. Prompt students to begin combining the information gained from these sources with the information previously read to gain a better understanding of the sequence of events leading up to the American Revolution. (**RI.4.7**)
	• Have students continue adding events to their American Revolution Timeline begun in Lesson 1. (**RI.4.1, RI.4.3**)
	EXPRESS UNDERSTANDING:
	• Conduct a whole-class discussion in which students compare the treatment of Paul Revere and his ride in the informational texts and the poem. (**SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c**) Ensure students use **accountable talk**[36] throughout the discussion to pose and respond to the questions of others. (**RL.4.1, RI.4.1**) Keep track of answers on the board and have students record information on their reading log. Possible questions:
	○ Review the fourth column of the graphic organizer. How do authors base books on historical events?
	○ How does the portrayal of Revere differ in each text? What might be the purpose or effect of those different portrayals?[37] (**RL.4.5**)
	○ Do details of the events of Paul Revere's ride change in the various texts? What might be the purpose of those changes? (**RL.4.1, RI.4.9**)
	• Conclude the discussion by asking students to write a response in their reading log comparing and contrasting the various portrayals of Paul Revere's ride. Prompt students to write a main idea sentence and provide examples to support the comparisons and contrasts between the different portrayals. (**RI.4.9, W.4.2a-e, W.4.9b, W.4.10**)

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TEXT SEQUENCE	TEXT USE
	• Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an answer frame[38] to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). • Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.

LESSON 6:
 	
 Katie's Trunk, Ann Turner
	TEXT DESCRIPTION: Although historical fiction, this text provides a first-person view of the Revolutionary War. Set during the early days of the American Revolution, the narrator, a young Tory girl named Katie, describes the conflict her family encounters as a result of remaining loyal to England. Katie's encounter with rebel troops unveils unexpected forms of courage.
	
	 TEXT FOCUS: This text provides students with an opportunity to view the American Revolution through a Tory family's viewpoint and enables students to consider what it would be like to have friends and neighbors split apart by having to decide their stance about a war. It also provides them with an opportunity to consider the decisions colonists faced during the American Revolution. They can also gather research about Patriots and Loyalists for the Extension Task.
	
	 MODEL TASKS
	
	 LESSON OVERVIEW: This lesson introduces historical fiction as a genre. It focuses on the similarities and differences in historical fiction and informational text.
	
	 READ AND UNDERSTAND THE TEXT:
	
	 • Ask students to think about the poem "The Midnight Ride of Paul Revere." How can history be learned from informational texts as well as poetry? If you hadn't any other information on Paul Revere, would you have learned any history? Why would historical fiction sometimes be a good way to get students to learn history?
	
	 • Then have students read *Katie's Trunk* independently or in small groups. (RL.4.10)
	
	 • Engage students in asking and answering questions such as:
	
	   o Who is the narrator of *Katie's Trunk*? How do you know? (RL.4.6)
	
	   o Katie's mom says she would "like to sit (her) down to sew long seams all day and get the goodness straight inside." What does she mean by, "get the goodness straight inside"? (RL.4.4, L.4.5a)
	
	   o How has Katie's community changed? Give examples of "before" and "now," and explain the reasons for those changes based on knowledge built in previously read texts. (RL.4.3)

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

TEXT SEQUENCE	TEXT USE
	○ Reread the last paragraph. What does Katie realize about John Warren's actions? (RL.4.3)
	○ What is the theme of this story? (RL.4.2)
	○ Notice how the author used sewing seams at the beginning of the story and then again at the end. What effect does that structure have on the theme of the story? (RL.4.5)
	○ What information can we gather from this chapter to help us understand the decisions colonists faced during the American Revolution? (RL.4.9, W.4.8, W.4.9a)
	○ Access additional questions, vocabulary, and a writing task [39] from Achievethecore.org for *Katie's Trunk*.
	• Explain to students that historical fiction is based on real events in history but that the author invents characters and details that help the story come to life. Then have students work in groups to distinguish the real historical events from the fictional elements in *Katie's Trunk* and record their information on their reading log. (RL.4.1)
	EXPRESS UNDERSTANDING:
	• Conduct a Socratic seminar[40] discussing how reading this historical fiction can help students understand the previously discussed debate between the Loyalist and Patriot points of view. (RL.4.1, SL.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Possible questions for discussion:
	○ How does reading about Katie's family's experiences help you understand what life was like for a Loyalist during the American Revolution?
	○ How would Katie's family's experiences have changed if they had been Patriots rather than Loyalists?
	○ Do you think it took courage to be a Loyalist during the American Revolution? Use evidence from the text to support your argument.
	• Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.

39 http://achievethecore.org/file/704
40 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 4: *If You Lived at the Time of the American Revolution*

TEXT SEQUENCE	TEXT USE
LESSON 7: Pages 72-79[41] of …*If You Lived at the Time of the American Revolution*, Kay Moore Pages 52-57 of *George vs. George: The American Revolution as Seen from Both Sides*, Rosalyn Schanzer	**TEXT DESCRIPTION:** These sections of the texts describe the end of the war and the effect the war had on both sides of the conflict. **TEXT FOCUS:** Focus on the cause and effect relationships of the war and the impact on the different sides. Students can record their information on a **cause and effect chart**.[42] Engage students in a conversation about how the authors use text features to present complex historical information in a clear and useable format. (**RI.4.5**) Also have students continue to build their vocabulary notebooks and the class vocabulary display based on the words, phrases, and idioms that have come from or symbolize the time period (e.g., "your John Hancock" and "big wig"). (**RI.4.4, L.4.3a, L.4.5b**) Students continue to add events to their American Revolution Timeline begun in Lesson 1 and reflect on how the information gained in this lesson addresses one of the Unit Focus questions introduced in Lesson 2.
LESSON 8: Chapter 1 of *My Brother Sam Is Dead*, James Lincoln Collier and Christopher Collier	**TEXT DESCRIPTION:** This historical fiction novel is set in Redding Ridge, Connecticut, a Tory town, on the eve of the American Revolution. The American Revolution was a war that divided families and communities (English loyalists versus eager Patriots), and one of the families being torn apart is the Meeker family. Young Tim sees his 16-year-old brother join the militia to fight the British, while his father tries to remain loyal to the crown. The story is written in first-person narrative and gives readers view of the divisions and devastation the American Revolution caused through the eyes of a young person. Like Katie's Trunk, this excerpt from *My Brother Sam Is Dead* is written in first-person narrative and can be used to help bring to life the decisions colonists faced on the brink of the American Revolution. **TEXT FOCUS:** The informational texts students read prior to listening to and discussing the first chapter of the novel provide them with a great deal of background knowledge about the time period. Students can make connections across texts to further build an understanding of the decisions colonists faced during the American Revolution. They can also gather research about Patriots and Loyalists for the Extension Task. Excerpts are recommended for interactive read-aloud exercises with text-based discussion questions. Stronger readers may decide to read other parts of the text independently or in small groups when conducting research for the Extension Task and Culminating Writing Task. **MODEL TASKS** **LESSON OVERVIEW:** Students will read and discuss the text to gain knowledge about the differing viewpoints of the Loyalists and the Patriots.

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TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT:
	• Read Chapter 1 aloud. Model, and apply reading strategies to help students address Unit Focus questions 1, 2, 4, and 5.
	• Instruct students to stop and note additional information about Patriots and Loyalists. (SL.4.1') Notes should include:
	○ Dialogue between characters that shows or explains their allegiance to either the Loyalists or Patriots.
	○ Actions taken by characters that demonstrate their loyalty.
	○ Conflicts between characters or within a character that show the difficulties faced by colonists in dealing with the ongoing hostilities.
	EXPRESS UNDERSTANDING:
	• Use text-dependent questions to frame a discussion. (SL.4.1) Some possible questions for discussion include:
	○ What's the big dispute, or issue, between Sam and his father? (RL.4.1, RL.4.3)
	○ Explain Mr. Meeker's statement, "You may know principle, Sam, but I know war." (RL.4.1, RL.4.2, RL.4.3)
	○ What does Tim admire about his brother? What does he dislike? (RL.4.1, RL.4.3)
	○ From whose point of view is this story told? In the first-person point of view, whose feelings and thoughts do readers get to know best? How does the point of view shape the information about the Rebels and the Tories? (RL.4.1, RL.4.6)
	○ What information can we gather from this chapter to help us understand the decisions colonists faced during the American Revolution? (RL.4.9, W.4.8, W.4.9a)
	○ How is this text similar to and different from Katie's Trunk? (RL.4.9)
	○ Encourage any students who are interested in reading the novel independently to do so. (RL.4.10)
	• Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.
LESSON 9: *Those Rebels, John and Tom,* Barbara Kerley	**TEXT DESCRIPTION:** This text is a clever biography of two famous Rebels, John Adams and Thomas Jefferson, in which the author and illustrator compare and contrast the two men, highlighting their differences as well as how both cared deeply about the American colonies and disliked King George. The text can help students understand that while two people may differ, they can share common ground. The text connects with all of the texts in this unit to help students build an understanding of the Revolutionary War and how readers can use a variety of types of texts to explore a topic.

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TEXT SEQUENCE	TEXT USE

	TEXT FOCUS: Students further their understanding of the Declaration of Independence and the roles of John Adams and Thomas Jefferson. The format enables students to compare and contrast, skills they need to hone for the Extension Task. Students can apply close reading strategies to understand literary language on several pages. (**RI.4.1**, **RI.4.2**, **RI.4.3**, **RI.4.5**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read, take notes, and discuss to gain a deeper understanding of differing perspectives.
	
	READ THE TEXT:
	
	• Have students read the text independently or in pairs. (**RI.4.10**)
	
	• Continue to have students identify unknown vocabulary in the text.
	
	   o Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., *lively, racket, fretted, fledging, delegates, tedious, gracious, frank, explicit, decisive, bluster, amiable, acquainted*). (**RI.4.4**)
	
	   o Have students define the words in context. (**L.4.4a**)
	
	   o Then provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (**L.4.4b**, **L.4.4c**)
	
	   o Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through **semantic maps**.[43] (**L.4.5c**)
	
	   o Encourage students to use the words when they write. (**L.4.6**)
	
	UNDERSTAND THE TEXT:
	
	• Prompt students to complete a **two-column chart**[44] to list facts about John Adam and Thomas Jefferson from the text. Have students focus on similarities and differences between the two founding fathers.
	
	• Then ask students questions to help them summarize the themes of the text and analyze the roles each man played:

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TEXT SEQUENCE	TEXT USE
	o Thomas Jefferson and John Adams both had skills that made them special. Describe how each man's skills helped contribute to America's independence. (**RI.4.1, RI.4.2, RI.4.3**)
	o Each of the leaders in the early days of America had to learn to cooperate and compromise in order to work together. How did these early leaders develop the skills to work with one another? (**RI.4.1, RI.4.2, RI.4.3**)
	o How does use of a comparison structure help you understand the main ideas of the text? (**RI.4.1, RI.4.2, RI.4.5**)
	o How do the illustrations in these books help you to understand our early history? How does the combination of art and text in an informational book enhance comprehension? (**RI.4.1, RI.4.2, RI.4.3, RI.4.7**)
	• After the initial reading, have students reread the text, focusing on the use of language in the text. The pages are unnumbered, so prompt students to find the page that begins "John kissed his family good-bye…" and focus on the phrase that Adams considered Congress "a nursery of American statesmen." Place students in small groups and have them answer these questions before searching for further metaphors:
	o Why does John Adams compare an organization of grown men to a nursery? (**L.4.5a**)
	o How does this add to the understanding of the challenges the country faced?
	o Assign students to look for further metaphors used by the author to help develop an understanding of the time period and the challenges faced by the colonists. (**RI.4.1, RI.4.2, RI.4.5**)
	• Then facilitate a whole-class discussion on the author's use of first-person narrations within the text.
	o Why does the author use quotes taken directly from the framers of the Declaration of Independence?
	o How do these quotes better help us understand the people who wrote the Constitution and the time period they were living in?
	o Could this be as effective without using first-person viewpoints? (**RI.4.1, RI.4.6**)
	• Use text-dependent questions to help students summarize the themes of the text and analyze the roles each man played:
	o Thomas Jefferson and John Adams both had skills that made them special. Describe how each man's skills helped contribute to America's independence. (**RI.4.1, RI.4.2, RI.4.3**)
	o Each of the leaders in the early days of America had to learn to cooperate and compromise in order to work together. How did these early leaders develop the skills to work with one another? (**RI.4.1, RI.4.2, RI.4.3**)
	o How does use of a comparison structure help you understand the main ideas of the text? (**RI.4.1, RI.4.2, RI.4.5**)

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TEXT SEQUENCE	TEXT USE
	o How do the illustrations in these books help you to understand our early history? How does the combination of art and text in an informational book enhance comprehension? (**RI.4.1, RI.4.2, RI.4.3, RI.4.7**) **EXPRESS UNDERSTANDING:** • Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2. • Instruct students to write an objective summary of the viewpoints and actions of each of the men in preparation for researching the extension task. (**RI.4.1, RI.4.2, W.4.2a-e**)
LESSON 10: *When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776*, Ann Turner **"The Declaration of Independence,"** ReadWorks	**TEXT DESCRIPTION:** Turner's piece is a historical fiction account set during the meeting of the Continental Congress, in which the narrator, a young colonial boy named Ned, describes what he learns about freedom from Thomas Jefferson, who resides in Ned's family's boarding home while writing the Declaration of Independence. The article provides factual information about the Declaration of Independence and its author. **TEXT FOCUS:** These texts can be used to compare an event as presented in both an informational text and a piece of historical fiction. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Task**
LESSON 11: Various texts for independent research	**TEXT DESCRIPTION:** These pages present the events that began the hostilities of the American Revolution and continue through the writing of the Declaration of Independence in 1776. **TEXT FOCUS:** These pages provide an opportunity for students to gather information for the extension task. Instruct student to take notes on information that supports the side they are taking in the class debate in the extension task. **MODEL TASK** **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 12: *If You Lived at the Time of the American Revolution*, Kay Moore	**TEXT DESCRIPTION:** The text provides a summary of events leading to the beginning of hostilities in the American Revolution. **TEXT FOCUS:** The text provides information about the events preceding the American Revolution and causes of the Revolution. Students should pay close attention to the details of the colonists' rationale for declaring their independence. **MODEL TASK** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**

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<u>**Expert Pack:**</u> Earth's Precious Resource

Submitted by: In partnership with CCSSO — ELA SCASS, Kentucky, and Student Achievement Partners

Grade: 4 – 5   Date: August 2014

Topic/Subject
What can we learn about the world's water supply?

Texts/Resources
Sets may include a number of different types of resources. Include up to 5 – 7 resources total.

Books
1. *A Drop Around the World*
2. *Hydrology: The Study of Water*

Articles
3. "For The World's Poor, Drinking Water Can Kill"
4. "Researchers Discover Huge Underground Water Reserve in Africa"
5. "Water, Water, Everywhere!"

Video
6. "The Water Cycle"

Other Media
7. Millions Lack Fresh Water [Infographic]
8. What Is Your Water Footprint? [Interactive calculator]

Each expert pack contains a variety of selections grouped to create as coherent and gradual a learning process for students as possible, generally beginning with lower levels as measured by quantitative and qualitative measures, and moving to more complex levels in the latter selections. This gradated approach helps support students' ability to read the next selection and to become 'experts' on the topic they are reading about.
Refer to annotated bibliography on the following pages for the suggested sequence of readings.

Rationale and suggested sequence for reading:

In the first article, "For the World's Poor, Drinking Water Can Kill," students are introduced to the impact that lack of clean drinking water has on people all around the world. The next resource, "Millions Lack Safe Water," is an interactive infographic that provides recent facts and data about the world's current water shortage. Students then watch the animated video, "The Water Cycle," which simply explains the basic process of the water cycle. At this point students may wonder how, with a never-ending water cycle, we still have a shortage of water for so many people. The next three resources (one article and two books) expose students to the many sources of usable and unusable water all over the world. Students then begin to explore solutions by reading the most complex article in the set, "Researchers Discover Huge Underground Water Reserve in Africa." The expert pack culminates with an interactive website from National Geographic, which engages students in considering their own impact on solving the worlds' water shortage.

The Common Core Shifts for ELA/Literacy:

1. Regular practice with *complex text* and its academic language
2. Reading, writing and speaking grounded in *evidence* from text, both literary and informational
3. Building *knowledge* through content-rich nonfiction

Though use of these expert packs will enhance student proficiency with most or all of the Common Core Standards, they focus primarily on Shift 3, and the highlighted portions of the standards below.

Annotated Bibliography

760L **"For the World's Poor, Drinking Water Can Kill"**

Author: Addie Moorfoot

Genre: Informational; narrative introduction and conclusion, includes clear section headings

Length: 573 words

Synopsis: Students will learn how the lack of clean drinking water for about 800 million people in the world affects lifestyles.

Citation: Moorfoot, A. (2013, May 15). For the World's Poor, Drinking Water Can Kill. *Newsela.* Retrieved from

https://newsela.com/articles/cleanewater/id/57/

Cost/Access: $0.00   http://newsela.com/articles/cleanewater/id/57/

Recommended Student Activities: Wonderings

N/A **"Millions Lack Safe Water"**

Author: Unknown

Genre: Informational (infographic); heavy use of statistics and images

Length: N/A

Synopsis: This infographic provides recent facts and data about the world's current water shortage.

Citation: Millions Lack Safe Water. (n.d.). Retrieved September 8, 2014, from http://water.org/watere

crisis/water-facts/water/

Cost/Access: $0.00   water.org http://water.org/waterecrisis/waterefacts/water/

Recommended Student Activities: Quiz Maker

N/A   **"The Water Cycle"**

Author: Unknown

Genre: Informational video; includes graphics, animation, narrative setting, and focus on vocabulary

Length: 3:27 minutes

Synopsis: This video cartoon teaches about elements of the water cycle including precipitation, evaporation, transpiration and condensation.

Citation: The Water Cycle [Video file]. (n.d.). Retrieved from

> http://studyjams.scholastic.com/studyjams/jams/science/ecosystems/waterecycle.htm

Cost/Access: $0.00   Scholastic.com
http://studyjams.scholastic.com/studyjams/jams/science/ecosystems/waterecycle.htm

Recommended Student Activities: 7equestion "Test Yourself" link on the video page; Quiz maker

1010L   **"Water, Water, Everywhere!"**

Author: Unknown

Genre: Informational; contains clear section heading and questions to check for understanding

Length: 583 words

Synopsis: This text provides a basic overview of the water cycle and availability of fresh water on earth. It is a straightforward piece that supports reading comprehension with corresponding questions.

Citation: Water, Water, Everywhere. (n.d.). Retrieved September 8, 2014, from

> http://www.readworks.org/passages/waterewatereeverywhere

Cost/Access: $0.00   Read Works http://www.readworks.org/passages/waterewatereeverywhere

Recommended Student Activities: Questions included with text to check for understanding; Quiz Maker

790L   *Hydrology: The Study of Water*

Author: Christine Taylor-Butler

Genre: Informational; text characteristics similar to a simple textbook

Length: 48 pages

Synopsis: Maps, infographics, and historic photos that illustrate earth's power provide text features that help students meet Informational Reading Anchor Standard 7, locating information relevant to a given topic efficiently. Readers will learn how hydrologists study weather patterns and the shape of the land to predict how water will move around Earth. They will also discover how hydrologists put this knowledge to use by helping to build dams, levees, and irrigation systems. Timelines illustrate the ways scientific knowledge has developed over time.

Citation: Taylor-Butler, Christine (2012). *Hydrology: The study of water*. New York, NY: Children's Press.

Cost/Access: $6.25 for paperback and $26.20 for library binding

Recommended Student Activities: A Picture of Knowledge

820L *A Drop Around the World*

Author: Barbara Shaw McKinney

Genre: Literary Nonfiction; narrative poem with rhyming couplets

Length: 32 pages

Synopsis: Readers travel with a single drop of water to learn how water is transformed many times from liquid to its solid and vapor state while journeying to various parts of the world. Composed in rhyming couplets, each stanza of this text conveys scientific concepts about the water cycle as well as inspires respect for water and its unique role on Earth.

Citation: McKinney, B. (1998). *A Drop Around the World.* New York: Dawn Publishers.

Cost/Access: $8.06 for paperback and $24.79 for hardcover

Recommended Student Activities: Pop Quiz (refer to *Learning Worth Remembering* for questions and answers)

1070L **"Researchers Discover Huge Underground Water Reserve in Africa"**

Author: Meera Dolasia

Genre: Informational; includes maps

Length: 404 words

Synopsis: This article describes the potentially problem-solving discovery of recently discovered underground water reserves on the continent of Africa. The article also discusses the many challenges researchers face while figuring out how to access the water.

Citation: Dolasia, M. (2012, April 26). Researchers Discover Huge Underground Water Reserves In Africa.

> Retrieved from http://www.dogonews.com/2012/4/26/researchersediscoverehugee underground-water-reserves-in-africa

Cost/Access: $0.00   Dogo News   http://www.dogonews.com/2012/4/26/researchersediscoverehugee undergroundewaterereserveseineafrica

Recommended Student Activities: Wonderings

N/A **"What is Your Water Footprint?**

Author: Unknown

Genre: Website (interactive calculator); web-based survey format

Length: N/A

Synopsis: This interactive calculator helps students to understand their own use of water and what they can do to conserve in their daily lives.

Citation: What Is Your Water Footprint? (n.d.). Retrieved September 8, 2014, from

http://environment.nationalgeographic.com/environment/freshwater/change-the-course/water-footprint-calculator/

Cost/Access: $0.00   National Geographic http://environment.nationalgeographic.com/environment/freshwater/change-the-course/water-footprint-calculator/

Recommended Student Activities: N/A (website is interactive)

Supports for Struggling Students

By design, the **gradation of complexity** within each Expert Pack is a technique that provides struggling readers the opportunity to read more complex texts. Listed below are other measures of support that can be used when necessary.

- Provide a brief **student-friendly glossary** of some of the academic vocabulary (tier 2) and domain vocabulary (tier 3) essential to understanding the text.

- Download the Wordsmyth widget to classroom computers/tablets for students to access student-friendly definitions for unknown words.
  http://www.wordsmyth.net/?mode=widget

- Provide brief **student-friendly explanations** of necessary background knowledge.

- Include **pictures or videos** related to the topic within and in addition to the set of resources in the pack.

- Select a small number of texts to **read aloud** with some discussion about vocabulary work and background knowledge.

- Provide **audio recordings** of the texts being read by a strong reader (teacher, parent, etc.).

- **Chunk the text** and provide brief questions for each chunk of text to be answered *before* students go on to the next chunk of text.

- Pre-reading activities that focus on the **structure and graphic elements** of the text.

- Provide **volunteer helpers** from the school community during independent reading time.

Text Complexity Guide

"Researchers Discover Huge Underground Water Reserve in Africa", by Meera Dolasia

1. **Quantitative Measure**

   Go to http://www.lexile.com/ and enter the title of the text in the Quick Book Search in the upper right of home page. Most texts will have a Lexile measure in this database. You can also copy and paste a selection of text using the Lexile analyzer.

1070L	

2X3 band	420 X820L
4X5 band	740 X1010L
6X8 band 9	925 X 1185L
X10 band	1050 – 1335L
11 – CCR	1185 X 1385

2. **Qualitative Features**

   Consider the four dimensions of text complexity below. For each dimension*, note specific examples from the text that make it more or less complex.

The straightforward purpose of the article is to highlight the discovery of a potential new water source for some of Africa's driest countries. Questions remain about the difficulty in accessing new reserves; finding them does provide a simple solution to a complex problem. **Meaning/Purpose**	The structure is supportive in that it is clearly organized by first, presenting the finding and explaining how it was discovered, and then outlining the potential challenges to accessing and using the water. Maps showing aquifer not productivity and freshwater availability enhance the text. **Structure**
Language Although the text is fairly short, some of the sentences are long and complex, containing dependent clauses and transition words. Vocabulary is somewhat complex (dire, replenished, deplete, drawn up, gleaning) and may be unfamiliar to students. Phrases, "having said that" and "first and foremost" add complexity.	**Knowledge Demands** The subject matter should be familiar to students reading the expert pack. Drought conditions in Africa, tapping aquifers through drilling and salinity of water making it unfit to drink are known if the texts have been read in the suggested order.

3. **Reader and Task Considerations**

   What will challenge students most in this text? What supports can be provided?
   - Rereading, chunking, and discussion could support students with sentence length and vocabulary demands. Many of the words can be supported with discussion of the context.
   - Finding and unpacking "juicy sentences" could provide grammar lessons for the class.
   - Categorizing information into *Fortunately, Unfortunately* categories could support second language learners in accessing the purpose of this article.
   - Encouraging students to make connections to other texts in the set could support and deepen understanding.

   *For more information on the qualitative dimensions of text complexity, visit
   http://www.achievethecore.org/content/upload/Companion_to_Qualitative_Scale_Features_Explained.pdf

Submitted by: In partnership with CCSSO — ELA SCASS, Kentucky, and Student Achievement Partners

Grade: 4 – 5   Date: August 2014

Learning Worth Remembering

Cumulative Activities – The following activities should be completed and updated after reading each resource in the set. The purpose of these activities is to capture knowledge building from one resource to the next, and to provide a holistic snapshot of central ideas of the content covered in the expert pack. *It is recommended that students are **required** to complete one of the Cumulative Activities (Rolling Knowledge Journal or Rolling Vocabulary) for this Expert Pack.*

---

1. **Rolling Knowledge Journal**
   1. Read each selection in the set, one at a time.
   2. After you read *each* resource, stop and think what the big learning was. What did you learn that was new *and important* about the topic from *this* resource? Write, draw, or list what you learned from the text about (topic).
   3. Then write, draw, or list how this new resource added to what you learned from the last resource(s).

Sample Student Response

Title	Write, Draw, or List	
	New and important learning about the topic	How does this resource add to what I learned already?
1. "For the World's Poor, Drinking Water Can Kill"	lack of clean drinking water affects about 800 million people in the world	
2. "Millions Lack Safe Water"	Lack of clean drinking water affects people in different places in different ways	The maps show all the different places the 800 million people affected live; and the facts describe the many ways people are affected by the lack of clean water
3. "The Water Cycle"	The water cycle	How the water cycle works on earth everyday
4. "Water, Water, Everywhere!"	The many sources of water on earth	Even though water is everywhere, not all water can be used as clean water
5. *Hydrology: The Study of Water*	This story provides basic information about the study of water	This book explains the science behind water and how water affects history and the future.
6. *A Drop Around the World*	Water gets used over and over on earth	This story gives a lot of examples and pictures of how the water cycle matters to everyone and everything on earth
7. "Researchers Discover Huge Underground Water Reserve in Africa"	There is water underground and researchers are trying to learn more about it.	Hydrologist can use their expertise to find out more about the underground water in Africa. It could help millions of people
8. "What is Your Water Footprint?"	how much water I use in my life	the website gave me ideas for how I can conserve water

2. **Rolling Vocabulary: "Sensational Six"**
   - Read each resource then determine the 6 words from each text that most exemplify the central idea of the text.
   - Next use your 6 words to write about the most important idea of the text. You should have as many sentences as you do words.
   - Continue this activity with EACH selection in the Expert Pack.
   - After reading all the selections in the Expert Pack, go back and review your words.
   - Now select the "Sensational Six" words from ALL the word lists.
   - Use the "Sensational Six" words to summarize the most important learning from this Expert Pack.

Sample Student Response

| Title	Six Vocabulary Words & Sentences
"For the World's Poor, Drinking Water Can Kill"	**waste, microbes, disease, crisis, wells, steady** **Waste** pollutes water in poor countries making water unsafe to drink. Water may look clean even when it contains **microbes** which can cause illness. Diarrheal **disease**, caused by drinking dirty water, kills 1.5 million children each year. Because so many people die because of dirty water each year, the situation is considered a **crisis**. Drilling water **wells** can provide clean, safe water supplies for people in poor countries. A **steady** supply of clean water from a well can help control disease.
"Millions Lack Safe Water"	**lack, treated, access, sanitation, claims, developing** Many people around the world **lack** clean water. When water is properly **treated**, or cleaned, it is safe to drink. **Access** to clean water is a major problem in poor countries. Cleaning waste water through **sanitation** makes it safe to use again. Disease due to dirty water **claims** many lives each year. Most deaths from dirty water occur in the **developing** countries.
"The Water Cycle"	**endless, invisible, evaporation, dense, precipitation, cycle** The water cycle is the **endless** path water takes between earth and the clouds. The **cycle** is endless just like a circle. Water becomes **invisible** when it turns to vapor and e*vapor*ates into the air. Clouds become **dense** with vapor until they are too full; then precipitation occurs. Snow, sleet, snow, and rain are examples of **precipitation** that can fall from clouds.
"Water, Water, Everywhere!"	**crucial, scarce, saline, unfit, potable, factors** Clean water is **crucial** for people and animals to live healthy lives. As clean water becomes **scarce**, people may fight over it. Ocean water is **saline**, or salty, and cannot be used for drinking. Although ocean water is all around us, it is **unfit** for drinking. **Potable** water is safe to drink. **Factors** affecting how much water is available include inflows and outflows.

Hydrology: The Study of Water	**conserve, drought, methods, hydrologic cycle, aquifers, molecules** Scientists study ways to **conserve** water so there is enough for everyone. River dams can store water to be used during long, dry **drought** years. Hydrologists investigate different **methods** for control flooding. The **hydrologic cycle** is the same as the water cycle and describes how water changes forms. **Aquifers** are bodies of underground water. Water **molecules** spread apart when water evaporates.
A Drop Around the World	**vaporize, meandering, purified, humid, tragedy, seep** Evaporation is when water **vaporizes**. **Meandering** streams carry water from place to place. Water must be **purified** before it can be consumed. Jungle air is **humid** because of all the moisture in it. Too much water can lead to a **tragedy** such as a massive flood. Water **seeps** down through the ground, sometimes forming underground lakes.
"Researchers Discover Huge Underground Water Reserves in Africa"	**reserves, declining, dire, arable, bulk, hurdles** **Reserves** of drinkable water may exist under countries in Africa. Supplies of drinkable water are **declining** around the world. **Dire** conditions exist in countries without a lot of drinkable water. **Arable** land cannot be farmed without water supplies. The **bulk** of the underground water supplies recently discovered are under some of Africa's most arid countries. Some **hurdles** remain before the water discovered can be used.
"What is your Water Footprint?"	**pledge, restore, footprint, replace, serving, sustainable** If we make a **pledge** to save water, it is likely we will. Water saved through conservation can **restore** ecosystems. Your **footprint** is how much water you use in a period of time. If you **replace** appliances with energy-efficient ones, you can save water. It takes a lot of water to make one **serving** of meat. A **sustainable** healthy future is possible if we all save water.
Sensational Six	**hydrologic cycle, access, conserve, crisis, crucial, sustainable**
Summary: Water moves through the **hydrologic cycle** on Earth continuously and water covers most of the Earth. Surprisingly, **access** to clean drinking water is a problem in many places. The water **crisis** claims over 3.4 million lives each year! It is **crucial** that everyone works to **conserve** water so everyone, especially those in developing countries, can enjoy a **sustainable** future.	

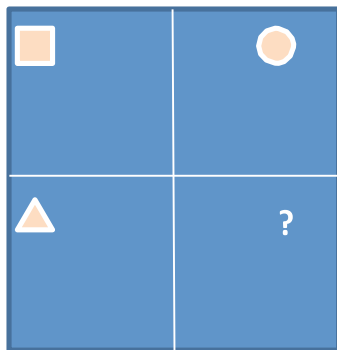1. **A Picture of Knowledge** (Recommended for *Hydrology: The Study of Water*)
   - Take a piece of paper and fold it two times: once across and once top to bottom so that it is divided into 4 quadrants.
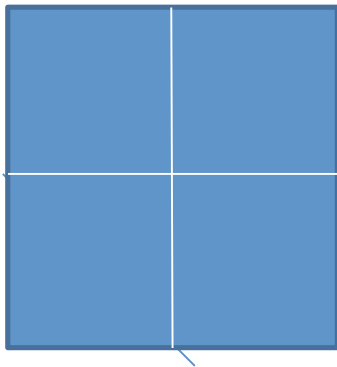
   - Draw these shapes in the corner of each quadrant.

     1. Square
     2. Triangle
     3. Circle
     4. Question Mark

   - Write!

Square:	What one thing did you read that was interesting to you?
Triangle:	What one thing did you read that taught you something new?
Circle:	What did you read that made you want to learn more?
Question Mark:	What is still confusing to you? What do you still wonder about?

   - Find at least one classmate who has read [selection] and talk to each other about what you put in each quadrant.

2. **Quiz Maker** (Recommended for "Millions Lack Safe Water", "The Water Cycle", "Water, Water, Everywhere!")
   - Make a list of # questions that would make sure another student understood the information.
   - Your classmates should be able to find the answer to the question from the resource.
   - Include answers for each question.
   - Include the where you can find the answer in the resource.

Question	Answer
1.	
2.	
3.	

3. **Wonderings** (Recommended for "For the World's Poor, Drinking Water Can Kill", "Researchers Discover Huge Underground Water Reserve in Africa")

On the left, track things you don't understand from the article as you read.

On the right side, list some things you still wonder (or wonder now) about this *topic.*

I'm a little confused about:	This made me wonder:

4. **Pop Quiz** (Recommended for *A Drop Around the World)*

Answer the following questions.

Question	Possible Answer
1. What happens to the raindrop as it travels the world? What kinds of things does the raindrop do?	Changes form (water, vapor, snow, etc.); joins bodies of water (rivers, lakes, oceans, etc.); creates weather; waters seeds, plants, and trees; helps animals and people; makes a rainbow
2. Where is the coldest place the raindrop visits? Use three words or phrases to describe that place.	The Arctic. Freezing, whirling swirling wind, snowflakes, frosty air, etc.
3. Where is the warmest place the raindrop visits? Use three words or phrases to describe that place.	• Rainforest – jungle, humid, warm, foggy, misty • Desert – sunny, sandy, dry, wispy clouds
4. Explain how raindrop helps animals. Use one specific example from the book.	Water for cows to help them make milk; home for ocean animals; snow warms polar bear cubs;

Expert Pack: Earth's Precious Resource

Submitted by: In partnership with CCSSO — ELA SCASS, Kentucky, and Student Achievement Partners
Grade: 4 – 5   Date: August 2014

Expert Pack Glossary

"For the World's Poor, Drinking Water Can Kill"

Word	Student-Friendly Definition
Waste	Waste can be garbage like the garbage thrown out from a home. It can also be what comes from toilets in houses, businesses, and farms.
Microbes	Microbe means animals so small you can't see them without a microscope. Some microbes are called bacteria. Some bacteria can help us and some cause us to get sick or ill. This is why drinking water with some of these microbes can cause illness. Micro by itself is a prefix, which means small.
HIV/AIDS, Tuberculosis, Malaria	These are different diseases or illnesses.
Conflict	Conflict is when two people or two different groups of people argue or fight. If they fight, it is a violent conflict.

"Millions Lack Safe Water"

Word	Student-Friendly Definition
Lack	Lack means to have less of something, especially something you need. People could have a lack of food or lack of medical supplies; schools could have a lack of desks.
Access	Access means the ability to go to or connect to something. Schools and homes have internet access. This article discusses a lack of access to water.
Sanitation	Sanitation means cleanliness or keeping a village or city clean. In cities, there is usually a sanitation department that picks up garbage so a city stays clean.
Hygiene	Hygiene is very similar to sanitation; it means what people do personally so they can stay healthy such as washing with soap and clean water, or washing dirty clothes, or being careful that food and water are clean.
Slum	A slum is an area, usually in a city, where there may be many poor people living and the sanitation is not good. There may be very few houses, and people may live in small shacks or even on the streets.
Source	Source is where something comes from. A farm is a source of food that goes to supermarkets or other stores. This article talks about sources for drinking water.
Developing country	A developing country is a country where most of the people are very poor. Developing countries usually have more problems with sanitation and sources of clean water, which have dangerous microbes.

"Water, Water, Everywhere!"

Word	Student-Friendly Definition
Atmosphere	The atmosphere is the air around us. It contains the oxygen we breathe. It also has other gases in it such as carbon dioxide and nitrogen.
Distribution	Distribution means how something is spread out or given out and where you can find it. Water is distributed in different places. On the surface of the earth, it is in lakes, rivers, and oceans. Below the earth, water is in something called aquifers, which are like underground lakes. It is also in the atmosphere as water vapor and in clouds.
Crucial	Something is crucial if you have to have it. The sun is crucial to life because without it plants won't grow. Water is also crucial to life because we can't live without it and neither can plants.
Traces	Traces are small amounts of something that are left over. A plate you ate lunch on might have traces of the sandwich you ate. The surface of the earth contains many rivers and lakes that have dried up. These dried rivers have traces of the river or lake that used to be there. This is true on other planets, as well.
Demarcated	Demarcated means to make a decision about where something begins and where it ends. On the surface of Earth, there are 5 oceans, which all connect to each other. Scientists had to demarcate where one ocean begins and the other one ends. If you look at a map or better yet a globe, you can see where scientists demarcated where one ocean begins and the other ends.
Saline	Any liquid, which contains or has salt, is called saline. Water in the ocean is saline; rivers, which have very little or almost no salt, have fresh water and are not saline.
Excreted	When our bodies eliminate or get rid of something and we no longer need it, we say it is excreted. When we sweat we excrete salt in our body, meaning we get it out of our body. Many words which begin with "ex" have something to do with going out or on the outside such as EXIT signs which tell you how to go out of a building.
Potable	Water, which is drinkable, is called potable. This means it has no dangerous microbes. The sanitation systems in cities and towns make sure that the water is potable by eliminating or getting rid of these microbes.
Given	Scientists use the word "given" in a different way than we ordinarily or usually use it. When they say the, "amount of water in a given area" they mean an area they have decided to study or understand, such as part of a country or part of some section of the earth's surface.
Factors	A factor is something that contributes or helps make something happen. A factor in how well a soccer team plays is how much they practice. A factor in how well you understand what you are reading is how carefully you read. The article explains to us the factors that have to do with how much fresh water is in a given area.
Various	Various is a word you will see many times. It means "many and different". There are various ways to make sandwiches. There are various kinds of food

	that people like. There are various ways to study. There are various factors in the atmosphere that determine the weather. It is important to understand that various means many and different. It must have both. There are many ways to make sandwiches and they are different from each other; that is why there are various ways to make sandwiches.

Hydrology: The Study of Water[1]

Word	Student-Friendly Definition
Surface	Surface is the outside of something. If you put your hands on a basketball, they are on the surface of the basketball. If you put a piece of wood on the ground and walk on it, you are walking on the surface of the wood. Water is on the surface of the earth, and also below the surface.
Conserve	To conserve something is to save or not use it. If you are playing a game and you save your strength for the end, you are conserving your strength. By not using water, we are conserving water.
Data	Data is information; the word is usually used when there is a lot of information. Information about weather in cities all around the world is data; baseball players' batting averages is data. Hydrologists collect data about rivers, streams, lakes and oceans, anywhere there is water.
Crops	Crops are plants that farmers sell as food or sometimes to make things. Crops can be apples, rice, cotton, wheat.
Fertilizers	Fertilizers are usually chemicals made in factories that help the soil grow more crops.
Pesticides	Pesticides are also usually chemicals made in factories, but can also be natural. Pesticides are used to kill insects or other animals that can harm crops. They are usually sprayed on the soil or ground where the crops are growing. Sometimes, pesticides can go from the ground into the water. This can pollute the water and make it harmful to drink.
Region	A region is a part of the world or part of a country. The southwest region of the United States is a desert because it gets very little precipitation. The arctic regions of the earth are extremely or very cold.
Renewable	Renewable is when you don't have to worry about something running out. You will usually see this word when reading about energy used to heat houses or run machines. If we use oil or coal to heat our houses, they are not renewable because oil or coal may run out. This means we may use it up, even though it may take many years to use it up. If we use energy from the wind or sun or water, this will never be used up. That is why it is renewable.
Principle	A principle as it is used in this book means the way something works. A principle of a reservoir is that water can be released when it is needed. A principle of an aqueduct is that it brings water to cities by moving it downhill. Don't get confused with the person in the principal's office, which

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[1] These words are in addition to the bolded words found in the text, which are defined in the glossary on page 46.

	ends with "pal" rather than "ple" because after all your princi*pal* is your *pal.*
Irrigation	Irrigation is the process of bringing water to land where crops are growing but they do not have enough water.
Fertile	Fertile soil is soil that is good for growing crops. Some regions have more fertile soil than other regions. A fertilizer is something that can be put on soil to make it more fertile and grow more crops.
Engineers	Engineers are scientists who figure out the best way to build things and build them. Figuring it out is called designing. Engineers design and build bridges and tunnels. They also build levees, which are designed to stop rivers from flooding cities.
Climate	Climate is what the weather is over a long period of time. The climate in deserts is hot and dry, the climate in the arctic is cold, and the climate in a rain forest is hot and wet or moist.
Contaminated	Water, which is contaminated, has poisonous or toxic materials in it. Pesticides and dangerous microbes are examples of toxic materials. Water, which has these, can be contaminated.
Minerals	Minerals are chemicals or materials that are found in the ground. Sometimes minerals get into the water, as well. Most minerals are not toxic.

A Drop Around the World

Word	Student-Friendly Definition
Long	To long for something means to want it very badly. He longed to play football. He longed to see his family when he was in the military. In the poem, the "frozen land longs for spring".
Delicate	Delicate means something which is easily broken or not strong. Some toys can be very delicate or parts of some machine may be very delicate. The poem refers to a snowflake as delicate, and all snowflakes are delicate, because they can break so easily.
Filtered	When water is filtered, it means objects in the water are taken out to make the water more sanitary. In some cases, this means dangerous microbes can be taken out or just regular dirt that is also not sanitary. Most of the water we drink is filtered to prevent illness caused by dangerous microbes
Mist	Mist is very similar to fog, but less "foggy" than fog. A day can be foggy or misty.
Monsoon	Monsoons are huge rainstorms that last for days. They usually take place in India or countries near India.
Mumbai	Mumbai is a city in India with many slums. The monsoon in the poem takes place in Mumbai.
Stratus	Stratus is a type of cloud, so is Cumulus, both of which are mentioned in the poem because when Drop rises in the atmosphere as part of the water cycle, he often ends up in a cloud.
Porous	Something solid is porous when it has tiny holes we can't see that water can pass through. If a rock is porous it means water passes through it. In the poem, when Drop enters into the earth, he passes through porous rock.

	Not all rock is porous, and there are other objects that are also porous such as sponges or soil in a garden.
Vapor	Vapor is very similar to gas. When a liquid is heated, it turns to a gas or a vapor. When Drop is warm, he is in gas or vapor form.
Jetstream	The Jetstream is a movement of air in the atmosphere. It moves around in the air and is sometimes called a "river of air" because it can move like a river. If Drop is in the Jetstream, he moves wherever the Jetstream takes him, just like if you throw a pebble into a river; it will move wherever the river takes it.
Prism	A prism is an object that when you hold up to the light you see a rainbow.

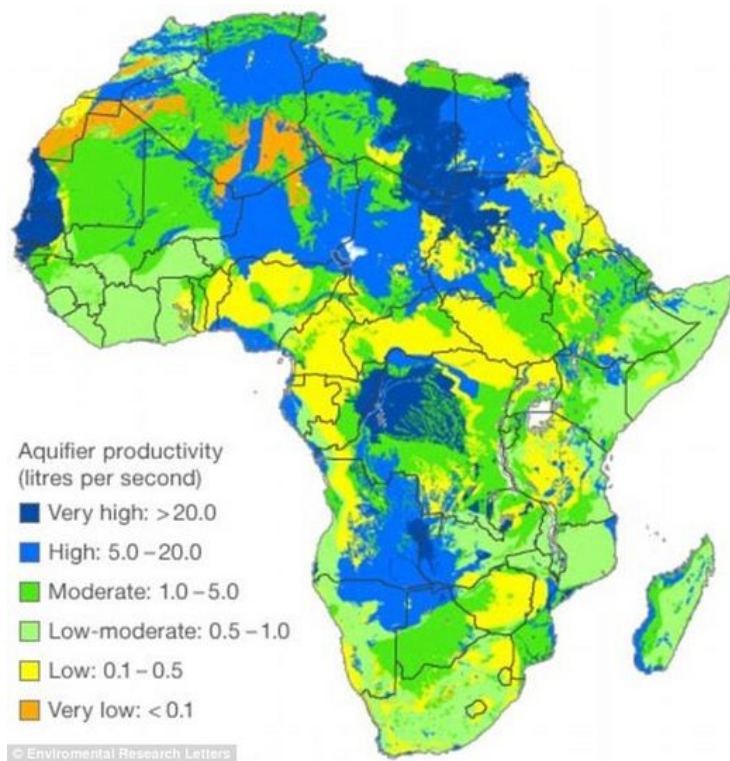# Researchers Discover Huge Underground Water Reserves In Africa

By *Meera Dolasia* on April 26, 2012

While fresh water reserves are declining in many parts of the world, nowhere is the situation as **dire** as the continent of Africa where, over 300 million people have no access to safe drinking water and only 5% of the **arable** land is being irrigated.

Now, there is finally some good news - Researchers from the British Geological Survey and University of College London recently revealed the discovery of a large source of underground water, which hopefully will provide a **buffer** for the continent, during severe drought years.

According to the research team, while the 0.66 million cubic kilometers of underground reserves are spread across the continent, a bulk of them are located in **aquifers** under some of the Africa's most **arid** countries - **Libya, Algeria, Egypt, Chad** and **Sudan**. While that may not sound like a lot of water, it is 100 times more than that currently found on the ground.

Aquifer productivity
(litres per second)
- Very high: > 20.0
- High: 5.0 – 20.0
- Moderate: 1.0 – 5.0
- Low-moderate: 0.5 – 1.0
- Low: 0.1 – 0.5
- Very low: < 0.1

© Enviromental Research Letters

The researchers who put together this data by gleaning over maps based on hundreds of government geological and aquifer studies, believe that most of the water accumulated about five thousand years ago, when the region was much wetter.

While this is tremendously encouraging news, there are many hurdles to accessing this water. First and foremost, there is the issue of distance - A lot of the underground reserves are about seventy-five meters deep, and therefore, impossible to extract by digging small boreholes and drawing it up with the help of hand pumps. While large commercial drilling projects could do the job, it is expensive and experts worry that they could rapidly deplete all the water, leaving the continent in an even worse situation, given that they would never get **replenished**.

Also, there is the question of the quality of the water - The researchers have no idea if the water is contaminated or possibly even salty. Having said that, some of the water is on higher ground and could provide a lifeline for some communities when things get really bad, since it can be drawn up using affordable hand pumps.
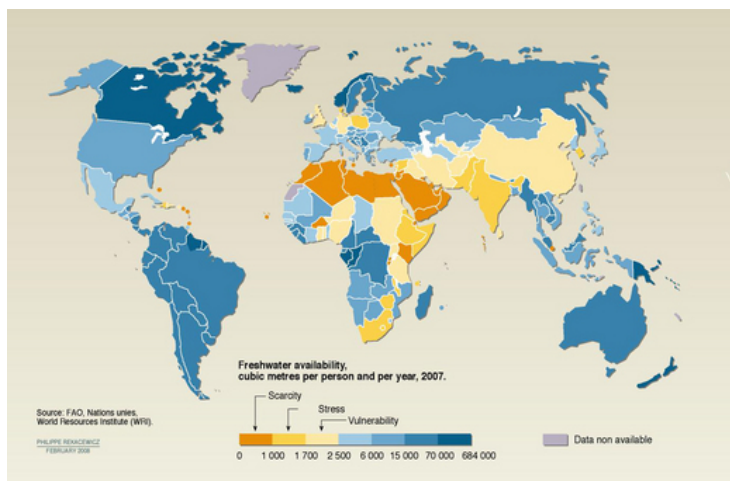
Experts from the United Nations Environmental Program are therefore urging African countries not to even attempt to access this newly found reserves but instead, focus on improving the ground water supply by creating better collection and storage tools. According their spokesperson, Nick Nutalli, there is currently a lot of water available, but it is rarely collected. Hopefully, things will change in the near future.

Resources: examiner.com, dailymail.co.uk, bbc.co.uk

For the world's poor, drinking water can kill

By Addie Moorfoot on 05.15.13

Word Count **573**

What if you had to worry about getting sick whenever you took a sip of water?

For about 800 million people that fear is a reality. That is because they do not have clean drinking water.

Petronella Muelula lives in Zambia with her eight children. She is one of 354 million Africans who cannot get clean water.

Every time Petronella and her children drink water, they risk illness. They get their water from a lake near their home. Waste flows into the lake. The water is polluted and could make them sick, or even kill them.

Risky Water

Water experts say that 3.4 million people die every year because of dirty water. You cannot always tell if water is safe. It may look nice and clear. But the microbes in dirty water cannot be seen with the naked eye.

There is plenty of water in the world, but not a lot to drink. More than two-thirds of the Earth is covered in water. Almost of all that water is salt water. People need fresh water. Most of the planet's fresh-water supply is frozen in ice caps. What is left is the water stored underground.

By drilling a hole, you can get to the fresh water. But drilling is expensive. Poor countries do not have the money to drill wells. That is why people like Petronella must fetch water from lakes.

"When drinking bad water sometimes children can die, so I worry because (my children could) suffer," Petronella said. Her story was told in the film "This is Normal". Director Derek Watson made the film. He wanted to tell the world about the water crisis.

Deadly Diarrhea

Drinking dirty water can cause diarrheal disease. The World Health Organization reports that the disease kills 1.5 million children every year.

Diarrhea causes sufferers to use the bathroom many times each day. If it goes on for too long, the body loses the water and salts it needs to survive.

"We think of diarrheal disease as something that perhaps happens (on vacation) or we eat in a strange place and get an upset stomach for a couple of days,"Professor Peter Kolsky said in the film. But that is not the case in poor countries.

The disease kills more children every year than HIV/AIDS, tuberculosis and malaria combined.

If children had clean water to drink then they most likely would not get this disease.

The numbert of children dying from polluted water and poor cleanliness is high. Bad water kills more children than violent conflicts such as war.

Seeking a Solution

Dick Greenly lives in Oklahoma. He wanted to bring clean water to the poor. So Greenly and his wife formed an organization called Water4.

Water4 trains people in Africa to drill water wells. The wells are cheap to build. It makes it possible for people in poor countries to have a steady supply of clean water.

Petronella's village now has its own well.

"Before we had (this well) we had many children (in our village) with diarrhea," Petronella told Watson. "But at this moment it is controlled."

There are many organizations like Water4 in America. They are all trying to make water safer to drink in countries with bad water.

"I have hopes and dreams for the future," Petronella said in the film. "I hope that my children will grow up and be educated. To see that happen would make me the happiest person in the world."

Resources for Locating High-Quality Literature

Social Media Sites
www.readworks.org - ReadWorks provides research-based units, lessons, and authentic, leveled non-fiction and literary passages directly to educators online, for free, to be shared broadly.
www.goodreads.com - The website allows individuals to freely search Goodreads' extensive user-populated database of books, annotations, and reviews.

Children's Literature Review Journals
www.schoollibraryjournal.com/article/CA6703692.html - A collection of book reviews, blogs and articles
www.hbook.com/category/choosing-books/reviews/# - Publications about books for children and young adults

Children's Literature Data Bases
www.clcd.com/#/welcome - A source for searching the best in children and young adult literature
www.ala.org/alsc/awardsgrants/notalists - Association for Library Services to Children, a list of notable children's literature
www.cbcbooks.org - The Children's Book Council (CBC) is the nonprofit trade association of children's book publishers in North America, dedicated to supporting the industry and promoting children's books and reading
www.nsta.org/publications/ostb - National Science Teacher Association outstanding science trade books

Newspaper (children's book reviews)
www.nytimes.com/column/childrens-books - Review of and essays about children's books
https://www.washingtonpost.com/entertainment/books/children-young-adult/ - Book reviews and recommendations

Resources for Planning

Method of Instruction	Resource
Interactive Read Aloud	Read Aloud Lesson Matrix Grades K-1 http://books.heinemann.com/shared/onlineresources/E01056/GradeK_1LessonMatrix.pdf Read Aloud Lesson Matric Grades 2-3 http://books.heinemann.com/shared/onlineresources/E01056/Hoyt_IR23_LessonMatrix.pdf https://readingrecovery.org/images/pdfs/Conferences/NC11/Handouts/Miller_Cathy.pdf
Shared Reading	Reading Rockets http://www.readingrockets.org/content/pdfs/SharedReading.pdf
Guided Reading	Continuum of Literacy Learning https://www.heinemann.com/shared/onlineresources/E02880/FullPreK_8_2e_FPcontinuumwebsamples.pdf Jan Richardson http://www.janrichardsonguidedreading.com/ Beverly Tyner Ready Made Lesson Plans https://www.santarosa.k12.fl.us/reading/Smallgroup.htm
Independent Reading	Read/Write/Think Strategy Guides http://www.readwritethink.org/professional-development/strategy-guides/supporting-students-they-read-30817.html
Word Study	Florida Center for Reading Reseach www.fcrr.org Donald Bear Words Their Way http://www.isd500.k12.mn.us/uploads/3/5/9/9/3599199/wordstheirwayforwithinwordpatternspellers.pdf
Writing	Portland Public Schools http://www.pps.net/curriculum

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eduTOOLBOX.org.

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